PARK GALLERY
20090 Livernois Detroit 21, Michigan
DONALD F. MORRIS director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1962

Miss Gratia Snider
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Snider:

Enclosed is a check for $300.00 to be applied on our account.

We have sold the Shahn drawing "Stevenson" and the Shahn serigraph "Poet" which we had on consignment from you on your invoice #6408. However, our clients have not paid for them as yet, but we are expecting full payment shortly.

Sincerely yours,

Donald F. Morris

Donald F. Morris

DFM:fa

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January 16th, 1962

Mr. Alfred P. Maurice, Director
Kalamazoo Art Center
421 South St.
Kalamazoo, Michigan

Dear Mr. Maurice:

We're organizing an exhibition of paintings all dating from 1903-1923 and find that in our consignment to you dated, June 30, 1961, there are listed a number of items which we require for the exhibition. Since you have had the material for so long a period, I am sure there will be no problem about returning them promptly. Also, I note that you still have Weber's "MEXICAN JUG" which was consigned subsequently.

Perhaps, in order to expedite the shipment of items I need desperately in a hurry, can you make a separate delivery of the following:

Davis - HOBOKEN
Zorach - YOSEMITE FALLS
Stella - PITTSBURGH NIGHT

Many thanks for your co-operation. I hope you are planning to be in New York in the near future, as it is always so nice to see you.

Sincerely yours,

HM/mf

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IRVING F. BURTON, M. D.
26912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

Jan. 22, 1962

Dear Edith:

Aloha mon cheri. Welcome back to this miserable weather. It has been pretty terrible here in Detroit.

Your catalogue was issued in May 1932 according to the Archives and they are never wrong!!

Tell Mr. Shahn that the correspondance I had with him on the Oppenheimer drawing was duly recorded in the Archives along with the correspondence with Dr. Oppenheimer himself. It makes for a fascinating bit of reading.

If you can work on him a bit, I'd be most appreciative as you know how much Doris and I admire him.

With best regards,

Ir

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JOSLYN CENTER
of the Society of Liberal Arts

EUGENE KINGMAN, *Director*

2218 DODGE STREET OMAHA 2, NEBRASKA

January 25, 1962

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Our friend interested in the Ben Shahn's prints, desires one which "depicts a wheatfield". If you do have any that even vaguely recall this theme would you please send (2 or 3) to us on approval.

With thanks,

Sincerely,

Richard E. Ahlborn
Curator

REA:pe

clients a substitution for the painting which had been promised to the Virginia Museum.

Your invitation to the opening of the big event at the Center has just arrived. I certainly wish that I could be among the many guests as it would be wonderful to see part of the Bradley collection in your galleries, but after the Buffalo shindig I will have to take it easy for at least two months. It was fun but I have yet to make up for the lack of sleep during the hectic two days. Please thank Mrs. Bradley as well.

My very best regards,

Sincerely yours,

EOH:gs
enclosure

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(more)

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January 16th, 1962

Mrs. George Hamlin Shaw, Chairman
Art in Embassies Committee
The International Council of the Museum of
Modern Art
11 West 53rd St.
New York 19, N.Y.

Dear Mrs. Shaw:

Thank you for your letter.

While I am very happy that the paintings are functioning satisfactorily, I hope that there is a time limitation on these as we have frequent occasion to include individual pictures in one-man exhibitions of importance. I note that they were picked up at the gallery in June 1960 - a year and a half ago, and hope that there is a termination period in the very near future. Incidentally, I have just written to Mr. Rasmussen requesting the return of a painting by George L.K. Morris which is not listed in your letter.

May I hear from you.

Sincerely yours,

[redacted]/ef

ART:USA:NOW

BIOGRAPHICAL INFORMATION

Name of Artist:

Birth Dates:

Significant Art Education:

Important Exhibitions:

Prizes and Awards:

Official dealer:

Articles and/or Important Reviews:

Permanent Collections:

Other material you consider important:

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January 15th, 1962

Dr. Nathaniel Uhr,
Topeka, Kansas

Dear Nat:

Last Saturday, Ted Allen dropped in with his friend and told me this crazy tale about his meeting with you, and the fact that you recognized me from his, I hope, flattering description. It sure was a mad coincidence, and I must say that the boys were delightful companions during the latter part of my stay after I got my days of silence. You see, I can never lead a private life which explains why I behaved so well in public.

I am surprised that no one, among the visitors at the clinic, can give you a detailed report about my ribs. While in Honolulu my story was that I broke them doing the Twist at the Metropolitan Museum where such a scene actually took place and was reported in the Pipes. In any event, it was a much more intriguing manner in which to break one's ribs than in the way I did. I flew to Boston for a very cultural type dinner party, at the home of some friends of mine in Brookline, who had invited Prof. Paul Tillich, the famous theologist, for the purpose of a mutual get-together which had been planned a long time (arriving earlier - believe it or not) than I was expected. The outside lights were not on. You can infer from this that these friends are very rich - save every watt.

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Lindenmeyr Schlosser Company

Paper Merchants since 1859
53rd Avenue at 11th Street, Long Island City 1, New York EXeter 2 4400

January 16th, 1962

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Edith:

There is to be an exhibition of paintings and sculpture from alumni collections at the Lawrence Art Museum in Williamstown next June. Lane Faison has done a marvelous job of getting an exhibition together from all over the country and expects to have about 140 objects from approximately 50 lenders. He has selected four from my collection, of which, two are the Shahn and the small Weber. Since the exhibition will have to put a blanket policy of its own on the paintings and sculpture, we have all been asked to help reduce costs by being sure our own Fine Arts Insurance covers the objects. I therefore have to submit new appraisals. Would you be kind enough to fill in the enclosed and return them to me so that this may be accomplished.

I am a member of the committee for the show, by the way, and my specific responsibility is producing a catalog thereof. This ought to be pretty exciting and the beginning of a new era for the museum.

Sincerely,

Leonard B. Schlosser

LBS/jmb
Encls.

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January 29, 1962

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

Dear Jerry:

Many thanks for sending me the clippings in connection with the Marin exhibition.

If a catalogue of this exhibition was published would you be good enough to send us several copies for our archives, etc.? Many thanks, and best regards.

Sincerely yours,

EGH:gs

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LAW OFFICES
MELDMAN & KAHN

EDWARD H. MELDMAN
SOL J. KAHN
CLIFFORD R. MELDMAN

WARNER BUILDING
MILWAUKEE 3
BROADWAY 6-5082

January 23, 1962

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York
Attn: Mr. Marin

Gentlemen:

Thank you for sending the Ben Shahn drawing, your no. 479, title "The Executives."

A close friend of mine, Mr. Pierce Rosenberg, President of The Grand, 1101 W. Mitchell Street, Milwaukee, Wisconsin, fell in love with the drawing and, accordingly, I am letting him buy it.

For his records, he would like to receive a direct bill from you for the $650.00 cost involved.

Will you be good enough to send him a statement for this drawing, billing him:

Mr. Pierce Rosenberg
The Grand
1101 W. Mitchell Street
Milwaukee, Wisconsin

and he will send you his check.

I am sure you will give this your usual prompt attention.

Very truly yours,

Sol J. Kahn

ART IN AMERICA
635 MADISON AVENUE
NEW YORK 22, N.Y.

MURRAY HILL 8-7500

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BEAUMONT NEWHALL

Gallery Editor
DOROTHY GEES SECKLER

Students' Page
IRMA SIMONTON BLACK

January 17, 1962

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

The plates and progressives of Rattner's "The Lake" were returned to your Gallery on December 28th and a receipt from the messenger service signed "Downtown Gallery" is in our office.

The Miles Spencer plates were returned over a year ago to Lawrence Allen. You may remember that we discussed this matter before and that you thought the plates were definitely somewhere in the Gallery.

I'm so sorry you have had all the trouble concerning them and I do hope you will locate both sets.

Sincerely,

Anthony Bower

Anthony Bower
Managing Editor

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January 27, 1962

Mrs. Milton Krenger
1172 Park Avenue
New York, New York

Dear Helen:

I thought you would like to have the information which I obtained from the Honolulu Academy of Arts relating to the Chinese figure I gave you.

Chinese, T'ang Dynasty - 7th century A.D. height 23 inches

Made of medium high fired clay, glazed in typical T'ang Dynasty fashion with a combination of green, cream, and brownish yellow glazes. Also typical is the fact that the head, feet, and square base are unglazed. A spot of green (probably a kiln accident) appears on the left cheek.

The figure is probably part of a professional group made for tomb use. In the left hand is a depression, in which an implement (perhaps a standard or spear) was originally fitted.

There are the usual breaks and repairs which are found on most tomb figures of the period. This is, inffact, a good sign of authenticity. Examination under a magnifying glass shows the "hair-crackle" which is the best evidence there is of authenticity for T'ang glazed wares.

The figure has been glued to a finely carved Chinese stand made of rosewood (customarily referred to as "teak" in the trade).

This was presented to the Honolulu Academy of Arts by Mr. Walter Damon Gifford of Honolulu and has been in the collection of the Honolulu Academy of Arts for a good many years. This is one of a number of objects substituted recently by a large gift of similar material presented by a recent donor who wished to have his collection kept intact.

ag:HOH

(more) over →

January 15th, 1962

Mr. Ralph I. Goldman
Executive Vice-President
American-Israel Cultural Foundation
2 West 45th St.
New York 36, N.Y.

Dear Mr. Goldman:

Indeed I remember making the pledge at Billy's dinner. I have planned to have the check drawn from the account of my Foundation, but we have just lost our Treasurer who was the only member qualified to sign the checks. If the payment is urgently required, I will have to make it in my own account but would prefer to wait - if you can allow two or three weeks. We plan to have a meeting of the Board before the end of this month, and I will, of course, elect a substitute immediately.

Please let me know.

Sincerely yours,

RM/ef

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EDWIN GILBERT

16, RUE HENRI-BARBUSSE

PARIS V^e

Jan 19 62

Dear Edith:

Are you going to be in New York between April 12--29, as we're talking of flying to the USA for Holly's Easter vacation, planning to take one of those economy 17 day wonder flights. The trip will cost at least $1500,- but we thought since you refuse to come to Paris, Paris will come to you. Our plans of the moment suggest we'll try to get Holly to Connecticut as quickly as possible, for she's still at the age where she hates the city and longs for the country; we'll try to set ourselves up either at an Inn or with friends in Roxbury, leave Holly there as much as we dare, depending on playmates available---while we divide our time between country and New York, using some conveniently located hotel for our overnight stays... however it works out, if it works out, the thing we most look forward to, is seeing you on those evenings when you are free.

We haven't told Holly our plans yet; nor do we know how good the idea is, since naturally she retains her nostalgia for Bridgewater, and one sight of our house might undo her; however, that's how it has to be if we make the trip. We're counting on diverting her with her little girl friends, Suzannah Styron and the Hines children in Roxbury. (Hence, when you see her, you'll have to keep Bridgewater muted)

Also, while we are home, we want to look into the matter of renting a beach house on Cape Cod for summer after next, our plan being to continue Holly's education in Paris (incomparable) and start spending our summers in America. It won't be possible this summer as we have our same villa on the Cote D'Azur, and I can't make such a difficult trip, such an expensive one, while I am in the very midst of writing my new novel. However, during the Easter vacation, we can call our Cape Cod friends and start lining up a place for the summer of 1963, by which time I'll be finished with my work.

Did you happen to see that fine big ad for THE NEW AMBASSADORS in last week's daily N.Y. Times? (We saw the lovely pictures of your Chinese painter in this week's Time.)

We spent an evening with the Rattner's a few weeks ago, most of which was devoted to Esther's problems with her daughter-in-law.

Is there anything we can do for you in Paris, anything you want? Meanwhile, do let us know if the great reunion fits into your hectic life. We all send our love (and Holly so enjoyed your letter, she was very proud having received a typed-up, grown-up, official-looking note ---she said:"You see, Edith is just like everyone, everyone wants me to come back to Bridgewater, including me!")

911 -

HELEN W. BOIGON, M. D.
45 EAST 82ND STREET
NEW YORK 28, N. Y.

January 14, 1962

Dear Edith,

As we must have told you, we walked in from our Phoenix sojourn into an organized bedlam here. Everyone, work crew and the girls, has really been going with unusual zeal and cooperation -- quite a phenomenon in these times -- and we have been swallowed up again in an endless stream of chores, practice, and baby-care (at odd moments). After a morning of kindergarten duties today I am amazed to find myself with energy enough to write this note. Maybe it is still the effects of desert air, maybe that I feel fairly trustful of the foreman's word that the last of the mess will be over by next week-end; and maybe it has a lot more to do with the motives behind this verbage.

I just don't have the appropriate language to express what seeing Miss Tseng's work the other Saturday meant to me. I wanted to run back all week for more looks, or better, "rapports", but no chance as yet. I had such a sense of being transported into the time beyond time, into that realm of experience with universals where what is mean, petty, conventional, and static falls away through a sense of understanding and fulfillment. The climax of this was the one with the white background -- I wanted to say, " For God's sake, don't sell it or give it away till that day when I can enter cash in hand and carry it off as the comfort of my old age." Well, I've said it now. Sounds fantastic, forgive me, but that's how it all hit me. And I'm just dissolved in gratitude that you are letting us have the "Egg." So is Mel. Tseng Yu-Ho and Edith Halpert, we love you.

At long last the bracket got put up and we set the rooster, Margot's own, upon it. It'll have to come down while the wall is painted, but meanwhile I'm amazed at who all noticed it and loved it -- especially Margot. She points at it and cackles away in Sanskrit, but it sounds happy.

...as we are, to know you.

Helen

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155 EAST 72ND STREET
NEW YORK 21, N. Y.

Old Westbury, L.I.,
New York

January 25, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

About eight years ago you wrote me that the market value of the painting entitled "To Edwin Booth" was $1500. Since that time as you will remember, Frankenstein seems to have proved that the painting was not actually by Harnett but by one Norman A. Brooks.

I wonder if I could trouble you to let me know what you feel would be the value of this painting today.

Sincerely,

A. Conger Goodyear

5/41 — 400.

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Mr. Joseph B. Martinson, Acting President of The Museum of Early American Folk Arts, convened the meeting of the Committee for the Initial Loan Exhibition by announcing that the Museum had received a five-year provisional charter from the Board of Regents of the State of New York, incorporating the Museum as an educational, non-profit institution. The Museum's status as a tax-exempt organization was also confirmed by the United States Internal Revenue Service in October, 1961.

Mr. Martinson then read the aims and purposes of the Museum, as follows:

To create here, in New York City, the cultural and travel center of the world, a Museum where people may see historical America, in terms of what we have done and what we stand for, as shown in the work of our hands, our arts, tools, products, signs and symbols.

A visitor from Europe, China, Africa or rural America may walk into a building and see in concrete terms something of the eighteenth and early nineteenth centuries -- the formative years when the image of America was taking shape, when the traditional concepts brought over from Europe were changing under the impact of this American earth and developing with consummate skill into a fresh creative expression, based on individual liberty, freedom of enterprise, happiness and dignity under the democratic principles of a self-governing community.

Specifically, the Museum would have on continuous display the finest examples of Early American Folk Art. The Museum would draw upon the many small collections which are now scattered about the United States and have never been assembled, in order to present for public enjoyment and study the related arts, and the crafts. It is also hoped that a central reference library of books, slides, catalogues, newspaper clippings and other material will be assembled for the use of artists, designers, students.

New York City is rich in museums, but no museum exists here which is devoted exclusively to this exciting and important period of our history. Such a center, easily available, would be a great contribution to the City and the Nation. Countless objects of our heritage will be saved, noted and enjoyed. And in the present national struggle to clarify our (cultural goals), there is no better aid than a good look at the old Frontiers.

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ALLENTOWN ART MUSEUM

aM

Fifth and Court Streets, Allentown, Pa., 433-7100

January 29, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I will never be able to tell you adequately how much the two hours I spent with you have meant to me. To witness someone exercising humane wisdom in our field was a great stimulus. Further, your authoritative refusal to follow the trends of those who insist on admiring the Emperor's New Clothes was the first ray of sunshine which I have perceived in the art world for years. Lastly, your concern for the young artists whose abysmal ignorance is a carefully devised policy of our educators both impressed and delighted me. With no ambiguities whatever and with a strong accent on the positive may I say that what you gave me was "fascinating."

I will send to you this week a request for the background material on two of the paintings in the Michener Collection for the establishment of our comprehensive accession file.

Again, let me thank you for your extreme courtesy and the distinct privileges which you gave me. At some future time I would like to talk to you about something which I think you should write which has nothing to do with your knowledge of collectors and artists, but

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Dear Mrs. Halpert: Original copies of the following letter have been sent to:

Stuart Davis
Georgia O'Keefe
Abraham Rattner
Ben Shahn
Charles Sheeler

561 Madison Avenue, New York City 21, N. Y.

15 January 1962

A Swiss publisher has invited me to edit a book on vital contemporary American painters, and I have selected you as one of the group.

Because your contribution is a major one, I will be devoting four pages to your work, and will need the following information as soon as possible, in no case, later than February 1:

1) Four black and white photographs of important early paintings best exemplifying your stages of development.

2) Your signature, as you officially sign paintings. (Please write or print this on heavy board.)

3) One good black and white head shot. (This will be enlarged to one-half page.)

4) Four black and white candid shots, preferably "at work."

5) Suggestion of a new major painting to be used for full-page color reproduction. The book page will be 9" x 8", so a work near this proportion will give you a larger color reproduction. However, proportion should not be considered above quality.

6) Artist's statement, any length up to 250 words.

7) Answered questionnaire enclosed.

(I will, of course, pay all photographic expenses. If you do not have a good head shot and/or the candid shots, please let me know, and I will arrange to have a photographer take them.)

This book is primarily scheduled for European consumption, and thus far will appear in French, German, Italian and Swedish. It is important to promote contemporary American art abroad in a positive fashion. The biographical

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Jan. 18, 1962

Downtown Gallery
Manhattan N.Y.

Sent
ck

Dear Sirs:

An article in this week's "Time Magazine" reveals that you have an exhibit of Tseng Yu-Ho's paintings. From the print in the magazine they are perfectly lovely. I am enclosing a self-addressed card and would appreciate your telling me if "Remembrance" is for sale and if so what are the dimensions and the price.

In appreciation

over

Mrs. James Gerber
10360 Rochester Ave
Los Angeles, 24, Calif

few days and action is taken before the week is over I will just send you a statement for the many valuable and expensive paintings and sculptures which were necessarily removed from the market or which cannot be replaced in my personal collection in their present condition. I am sending this letter to you via registered mail and look forward to an immediate written reply.

Sincerely yours,

EGH:gs

(more)

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(original sent to Landau)

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
Broad and Cherry Streets, Phila. 2, Penna.

January 29, 1962

C
O
P
Y

Mr. Jack Zajac
c/o The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Zajac:

We have immediate reason to make use of your brief biographical sketch. I do not find you listed in WHO'S WHO IN AMERICAN ART, 1959, and I would appreciate your writing one out, or sending me something which has already been published, at your very earliest convenience.

Many thanks in advance.

Sincerely,

(signed)

Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

P.S. Kindly give us your home address, and a statement as to your American citizenship.

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January 16th, 1962

Mrs. Terry Ditenfess
D. Contemporary Gallery
Hotel Traymore
Atlantic City, N.J.

Dear Terry:

Once again I am checking through our consignments and find that you still have in your possession two Ben Shahn drawings -- LOUIS ARMSTRONG #2 and COMEDIANS. These were consigned on June 28, 1961. Will you be a good girl and get these back to us as soon as possible.

Also can we get a check against the rather large outstanding balance. We want to start the New Year in appropriate style.

With best regards -

Sincerely yours,

BGH/ef

F

January 22, 1962

Mr. Clifford Sutliff
Paul Plasert Interiors
4615 Fifth Avenue
Pittsburgh 13, Pennsylvania

Dear Mr. Sutliff:

Thank you for your letter.

Enclosed please find our consignment invoice enumerating the items referred to in our previous correspondence.

The Tseng Yu-Ho paintings are being shipped via Budworth as we are not equipped to crate pictures on these premises. However the prints by Shahn are now en route via Railway Express and the others should reach you in the very near future.

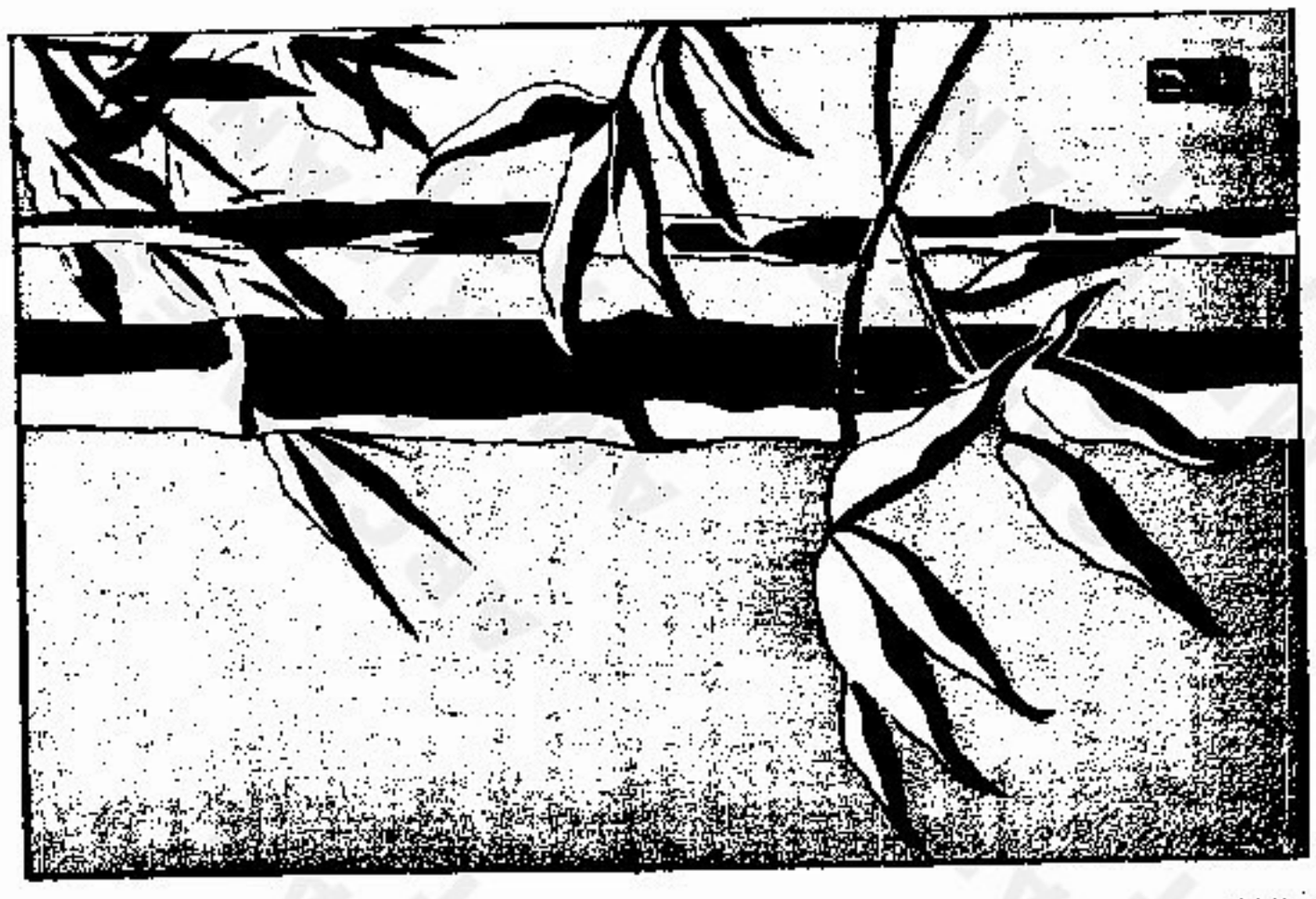
I hope Mr. Plasert will communicate with us about the Tseng Yu-Hos at his earliest opportunity as the bulk of the current exhibition has already been sold and we have very few of her paintings available at this time.

Sincerely yours,

EGH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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AEA

January 29, 1962

Mrs. Mary DeVries
Grand Rapids Art Gallery
230 Fulton Street, E.
Grand Rapids, Michigan

Dear Mrs. DeVries:

As we are nearing the end of the month I have been checking through our records and am a bit confused about the two purchases made by your gallery last October. One was for a weathervane rooster in the amount of $100. and the other for two chalkware pieces listed at $150. To date we have received a check for $100. and wonder whether there is some error in connection with this purchase or with our billing.

Won't you be good enough to advise us accordingly? If payments are being made in installments will you be sure to have the next check made in the name of the American Folk Art Gallery rather than the Downtown Gallery? Many thanks.

Sincerely yours,

[redacted]

[redacted]

[redacted] to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

view of this, I wonder whether you could reconsider withdrawing the Abstraction? As you know, the drawing is a key work in our exhibition and the show would suffer seriously if it were removed. After St. Louis the show travels to museums in Seattle, San Francisco and Phoenix and I would hate to disappoint them by a further cut in the exhibition.

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even though the donation almost immediately follows the purchase.

The Income Tax Regulations state, "If a contribution is made in property other than money, the amount of the deduction is determined by the fair market value of the property at the time of the contribution." Taxpayers are required to establish such fair market value.

In order to assure compliance with the tax law, field offices of Internal Revenue Service have been directed to carefully inspect deductions for contributions of noncash items to make certain that these deductions are fully documented and commensurate with the facts.

Commissioner Caplin said the Service is not required to accept appraisals merely because they were prepared by "expert appraisers." Equal consideration must also be given to all other available evidence, such as the donor's cost, date of acquisition, method of acquisition and method of appraisal used by the appraiser. Authority to require this additional relevant evidence is granted under Section 7602 of the Internal Revenue Code of 1954. This position has been supported by a number of court decisions according to the Commissioner.

In those cases where the evidence discloses a willful attempt to evade tax, prosecution may be undertaken not only against the taxpayer but also against any other persons involved in the attempted evasion.

- END-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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3009 N STREET, N.W.
WASHINGTON 7, D.C.

Jan. 23, 1962.

Dear Mrs. Halpert,

The enclosed check is in payment of Hsiang Yu-Ho's "Arrest" purchased by the Woodward Foundation.

Will you please have the collage sent to me at the above address as only mail for the foundation is sent to the lawyer's office.

We are pleased to have this example of Tseng Yu-Ho's work.

Sincerely yours,

Sarah P. Woodward
(Mrs. Stanley Woodward)

NORDNESS

(copy)

ART:USA:NOW

List of artists

SAMUEL ADLER
JOSEF ALBERS
ROBERT d'ARISTA
DAVID ARONSON +
MILTON AVERY

WILL BARNET —
WILLIAM BAZIOTES
ELMER BISCHOFF
ISABEL BISHOP —
AL BLAUSTEIN +
HYMAN BLOOM
PETER BLUME
JAMES BROOKS
CHARLES BURCHFIELD
PAUL BURLIN

PAUL CADMUS
LAWRENCE CALCAGNO
KENNETH CALLAHAN
ELWYN CHAMBERLAIN
WILLIAM CONGDEN
RALSTON CRAWFORD +

STUART DAVIS
WILLEM DE KOONING
EDWIN DICKINSON
RICHARD DIEBENKORN

JIMMY ERNST
PHILIP EVERGOOD —

SAM FRANCIS

LEE GATCH
RUTH GIKOW —
LEON GOLUB
ADOLPH GOTTLIEB
MORRIS GRAVES
BALCOMB GREENE
PHILIP GUSTON
ROBERT GWATHMEY —

GRACE HARTIGAN
JOHN HELIKER —
JOSEPH HIRSCH —
MARGO HOFF —
HANS HOFMANN
EDWARD HOPPER
JOHN HULTBERG

PAUL JENKINS

ZUBEL KACHADOORIAN +
HERBERT KATZMAN —
JAMES KEARNS —
ELLSWORTH KELLY
GYORGY KEPES
JONAH KINIGSTEIN —
FRANZ KLINE
KARL KNATHS

JACOB LAWRENCE
RICO LEBRUN
JULIAN LEVI +
JACK LEVINE
RICHARD LYTLE —

CONRAD MARCA-RELLI
LOREN McIVER
WALTER MEIGS +
EDWARD MILLMAN +
JOAN MITCHELL
CARL MORRIS —
ROBERT MOTHERWELL
WALTER MURCH —

KENZO OKADA
ARTHUR OKAMURA
GEORGIA O'KEEFFE
NATHAN OLIVEIRA
ARTHUR OSVER —

I. RICE PEREIRA
BERNARD PERLIN —
WALTER PLATE
RICHARD POUSETTE-DART
GREGORIO PRESTOPINO +

ABRAHAM RATTNER
ROBERT RAUSCHENBERG
AD REINHARDT
SIEGFRIED REINHARDT
MILTON RESNICK
LARRY RIVERS
MARK ROTHKO

BEN SHAHN
CHARLES SHEELER
MITCHELL SIPORIN +
MOSES SOYER —
THEODORE STAMOS
CLIFFORD STILL
WALTER STUEMPFIG —

REUBEN TAM
WILLIAM THON —
MARK TOBEY
GEORGE TOOKER
JACK TWORKOV

NICHOLAS VASILIEFF
JOHN VON WICHT

FRANKLIN WATKINS —
JOHN WILDE —
HIRAM WILLIAMS +
PAUL WONNER —
ANDREW WYETH

JACK YOUNGERMAN
ADJA YUNKERS —

KARL ZERBE +

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

Wilhelmina
Costello
Klan

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 27, 1962

Mr. Henry P. McIlhenny
Curator of Decorative Arts
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. McIlhenny:

I am sorry to be so late in replying, but I was among what seemed like thousands of guests at the Albright-Knox Gallery opening last week and am just coming to after the hectic and pleasurable activities.

A photograph of the Shaker Inspirational is being mailed to you under separate cover. This drawing is now in Williamsburg where an exhibition of the material is current, but I am sure that it will be available for your exhibition as I made my arrangements accordingly.

Yes indeed I think it would be a fine idea to combine the Rockefeller trip with a visit to the Sheelers where a good many of the objects can be photographed, particularly if the photographer has someone to help him move some of these objects.

Would you be interested in having some of the artifacts (worn gears, etc.) which I purchased last summer? If so I can have them photographed here for your consideration if you are interested.

My best regards.

Sincerely yours,

EOH:gs

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Hope Goodman Melamed

January 16, 1962

Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

We purchased the works listed below from you in July and December of 1959. Since our enthusiasm for these works has steadily increased so I imagine has their value. I wonder if you would be kind enough to send us a new appraisal for insurance purposeds

Abe and I are so sorry that we missed your visit to Milwaukee. We were out of town. However, from all reports your visit was most envigorating to the rather somnabulistic state of art in Milwaukee.

HOMERIC STRUGGLE, Ben Shahn, 1951, #171 450.
DISCORD, Ben Shahn, 1953, #199 400.
PAWNSHOP-1950, Jack Levine. 10,000.

Many thanks for your courtesy and with our kindest regards.

Cordially,

Hope Melamed

Mrs. Abraham Melamed
1107 East Lilac Lane
Milwaukee 17, Wis.

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

In trying to locate the bell, I groped around in several directions, and found myself in a deep stone pit. Since I did not want to spoil the party, I said nothing about it until all the guests had left. By then, it was too late to get a doctor and I waited until the next day when the full report was made -- two broken ribs and a chipped bone in the legs. It was a mighty painful experience and I am laying off the theologians hereafter. I get my religion in the wide open spaces. The Honolulu vacation did wonders for me and I am as good as new - in fact, a lot better; still knitting from day to day but not letting it interfere with any activities.

And so now you know everything, except that Ted thinks that Jewel and you are just"divine" . As a matter of fact, so do I.

Love,

[redacted]

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POLIER, MIDONICK & ZINSSER
ATTORNEYS AND COUNSELLORS AT LAW
60 EAST 42ND STREET
NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3677
CABLE: POLMIDARM NEW YORK

January 19, 1962

Mr. Milton Bracker
The New York Times
News Department - 3rd Floor
229 West 43rd Street
New York, New York

Dear Mr. Bracker:

Enclosed is a copy of a letter dated January 19, 1962, addressed to Commissioner Mortimer M. Caplin, Internal Revenue Service, Washington, D. C.

This plan for independent appraisal has been promulgated by the Board of Directors of the Art Dealers Association, Inc.

Those who participated in the decision to make this proposal to the Commissioner of the Internal Revenue Service, included both directors of Art Dealers Association, Inc. and independent authorities; they are as follows:

Grace Borgenicht Gallery
Leo Castelli Gallery
André Emmerich Gallery
Mrs. Edith Gregor Halpert
of The Downtown Gallery
Mr. Dan Rhodes Johnson
of The Willard Gallery
Mr. Alexandre Rosenberg
of Paul Rosenberg & Co.
Saidenberg Gallery

Please call upon me for any further information you may wish. We are expecting to receive a reaction from the Commissioner of the Internal Revenue Service concerning this public service proposal.

Sincerely yours,

Millard L. Midonick

MLM:irm
Enclosure

MILLARD L. MIDONICK
Counsel to
Art Dealers Association, Inc.

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January 29, 1962

Mr. Robert D. Straus
53 Briar Hollow Lane
Houston, Texas

Dear Bob:

Thank you for your letter. Of course I am delighted that you are happy with the Ben Shahn. No doubt Carol told you about my telephone call shortly after I received word from the Norton Gallery in West Palm Beach reporting that the acquisitions committee had unanimously agreed on the purchase of Shahn's HUBOYAMA. In recent years this has become a frequent occurrence, but I am happy that Carol worked as fast as she did.

Enclosed you will find the current insurance valuations on the bulk of the paintings and sculptures you listed. Several of the artists are no longer with the gallery and now with all the hubbub about valuations I think it would be best if you communicated with the current dealers who are in a better position to give you the correct figures and will do so on their own stationery.

Lawrence and Tam are with Charles Allan and I am sure that he will be most cooperative. I believe Paul Burlin is with the Poindexter Gallery at 21 West 56th Street, N.Y.C., and George Morris is with the Knapik Gallery at 1470 First Avenue. The only information you have to supply is the medium, date, and size. All these appear on our label.

I will hold up my list until I receive the Rattner and Weber photographs, including if you will the sizes and dates of the pictures.

Despite the fact that I have been fighting the price increases and the account on art as an investment I am embarrassed that the figures are so very much higher than the original costs. Obviously we too have gradually raised the prices quietly, but certainly not to the point where only the investors with huge funds can afford to make

(more)

Mr. Robert D. Straus Pg 2 January 29, 1962

acquisitions today.

And so I am glad to be of service to you. I certainly wish that you and Carol would make more frequent visits as I do much enjoy seeing you.

My very best regards.

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January 26, 1962

Mr. Henry Gardiner, Curator
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pennsylvania

Dear Mr. Gardiner:

When I returned from the "big doings" at the Albright-Knox Gallery I found a message to the effect that you had called during my absence. Of course I regret having missed you, but I was very pleased that you had occasion to see the Tseng Yu-Ho exhibition which as you may have gathered has created tremendous interest with about sixteen paintings sold to date.

I had promised to send NUAGE to a New York State museum for consideration and therefore there was no red star applied. We are shipping this on Monday despite the fact that the exhibition has been extended for an additional week. RHAPSODY IN BLUE in which you were also interested had been promised previously to Hart Hayes for the exhibition at Richmond (Virginia Museum), but if you are really interested in the latter we can send it there with the understanding that it is not for sale. On the other hand if you would like to wait until some new paintings arrive (I saw two beauties while in Honolulu late December) I will be very glad to set them aside for your consideration. Won't you please let me know your wishes in the matter?

I am sorry that my facetious remark to Miss ___ (I cannot recall the name of your Oriental department curator) was quoted, but it is true that visits from members of the Philadelphia Museum are comparatively rare, but I can well understand that it is hardly possible for anyone in the art world to cover the ever-growing field of exhibitions at home and abroad. When I read the statistics published in the November, 1961 issue of Fortune I was appalled and pleased with the incredible figures cited relating to the number of museums and galleries devoted to art in America. The same holds true for music, literature, and other cultural pursuits. We really should let the Russians know how kulturny this nation has become!

I look forward to hearing from you and hope that you will stop in when you are next in New York. It is always a pleasure to see you.

Sincerely yours,

EGH:go

JACOB SCHULMAN
36 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 16, 1962

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 21, New York

Dear Edith:

I was certainly aware of the difference in size and appreciate the difference in price. It is perfectly all right and I am sincerely grateful that you are considerate in making the substitution.

Under separate cover, I have arranged to have Gargoyle #1 shipped to you.

It was unfortunate that our opportunity of visiting was so brief but I was happy to see that you are up and around and apparently in good health. I am looking forward to seeing you soon and having an opportunity to spend more time with you.

With kindest regards, I am

Sincerely,

Jack

JS:KB

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January 27, 1962

Mrs. Abraham Melamed
1107 East Lilac Lane
Milwaukee 17, Wisconsin

Dear Mrs. Melamed:

It was so nice to hear from you. I too am very sorry that we did not meet in your home territory, but hope that when you are next in town you and Dr. Melamed will plan to spend some time with me.

I am now enclosing the appraisal which you requested, and despite all the publicity in relation to enhanced valuations feel perfectly comfortable about giving you the figures without fear of having handcuffs clamped on my delicate wrists by the Department of Justice and/or by the Federal Tax Bureau.

Best regards to you and your husband.

Sincerely yours,

EOH:gs
enclosure

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[redacted]

Representative: Edythe Poister,
Box 222, Lenox Hill Station,
New York 21, N.Y.,
Butterfield 8-3705, Plaza 1-2152

Telegramm = schmuckblätter besonders beliebt

40

MIT LUFTPOST

INTERNATIONALES
KUNST-ADRESSBUCH
DESSAUER STR. 6-7 · BERLIN SW 61
GERMANY
TELEFON 668644

Downtown Gallery

32 East 51st Street

New York 22, N.Y./USA

January 15th, 1962

Mrs.
Dr. Ben Beterly
The Johns Hopkins Hospital
Baltimore 5, Maryland.

Dear Mrs. Beterly:

Thank you for your letter and your kind remarks about the O'Keeffe painting.

Yes - The Dove exhibition was really an extraordinary experience for quite a few visitors. I have used THE BROTHERS studies extensively, particularly in talking with some of the museum curators and artists whose frame of reference are frequently mentioned dates back one decade, and I feel that it is vital for us to retain this set as a unit for that purpose for at least two more years. I may publish a pamphlet in the interim, as I feel strongly it is an important record. When we are ready to release the two sets we have, I will let you know.

Best regards to you and the other doctor in the family.

Sincerely yours,

EGH/ef

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January 23, 1962

Mr. Perry T. Rathbone, Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Rathbone:

Thank you for your letter advising me that the Museum had decided to purchase the Dove watercolor. As you requested an invoice is now enclosed. Since I obtained permission from the Dove estate to set a special price on the painting I doubt whether I can arrange for a discount. I am dictating this letter in my apartment and cannot refer to the consignment form, but I am under the impression that we listed it at a net figure. In any event I will check and the invoice will be marked accordingly.

I too hope that you will not bypass the collage. It is one of the few remaining examples in the medium and as you will agree is magnificent as a collage and important as an "ancester" of several artists in the present generation.

My very best regards.

Sincerely yours,

EGH:ga
enclosure

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery.

Mr. Williams will be in New York on another matter Friday and Saturday of this week and the Trustees have asked him to call on you for the purpose of looking over, with you if possible, any of the objects on the list that he is not familiar with, so that after consulting with Mr. Hayes he will be in a position to advise the Arts Committee. It would be very helpful to the Committee of course if he could bring back photographs of the objects. You will recall that I have advised you since the first indication of this generous gift that anything that was to be placed in the Gallery had to be passed on by the Arts Committee.

In the past there has been some unfortunate publicity in this matter which at times has seriously interfered with the negotiations. We will not give any publicity to the matter until it is cleared by you, and I hope that you will take the same position.

With kindest regards,

Sincerely yours,

President.

GEH/rm

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What a wonderful idea, telling people I can't meet them because I have to go out and hang myself! Maybe they will chop later, but having taken away a good deal of one foot and ditto of the lower spine in 1961, they are beginning to wonder if it isn't better - as well as more economical - just to let me quietly rot away or start a new personal stone age.

Hoopla, I really enjoy this kind of thing, being as clinically minded as I am. Come on out and cure your bones in the adjoining bed if they decide to fiddle with me.

Marjorie, Gustav, et all send their fond aloha with mine. What joy there is hereabouts about Betty's deification by Time. All thanks to you, lady.

As ever,

Robert P. Griffing, Jr.
Director

P.S. Thanks for the check.

RPG:lh

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SHELDON SWOPE ART GALLERY

TERRE HAUTE, INDIANA

TELEPHONE CRAWFORD 2180

Board of Managers
EWING H. MILLER, President
MRS. JOHN C. ROSS, Secretary
MRS. HERMINE COX, Treasurer

FRANCIS W. BILODEAU, Director
MRS. CATHERINE TACKETT, Curator

January 14, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I, too, have been away for a vacation and your letter of the 3rd of this month was here when I returned last week. As matters have developed here I will not ask you to send anything out just now. Instead we will be returning to you the items you let us have for our "Dealers' Choice" Exhibition. I am really very sorry to say that not one thing was sold out of your group. Altogether we have sold seventeen things from this exhibit, paintings, prints, Persian and Indian miniatures, drawings, watercolors, etc. There seems to be little interest here in American Folk Art. One person came over from Indianapolis to see the McFarlan Family Mourning Picture but felt that the price was too high. What she would have given was so much less I didn't contact you. She spoke of not more than one hundred dollars!

Our own collection has fared well. The Board decided to purchase the Vickrey "Winter Walk" a superb water color, and we received the Paul Cadmus drawing and the Ruth Gikow as gifts as well as several fine prints. We have learned a great deal about the tastes and interests of people here and feel that, all in all, we did quite well. We will try it again sometime.

Everything is packed and will leave here tomorrow, Monday, or on Tuesday. It should be at the Eastern Express Terminal, 455 West 16th by Thursday but I would suggest that you call them before sending for it.

Thank you very much for working with us on this exhibit. I feel badly that we didn't do something with the fine selection you sent. I expect to be in New York late this month and I hope that I can see you at that time for a few minutes.

Sincerely yours,

Frank B. Bilodeau

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POLIER, MIDONICK & ZINSSER
ATTORNEYS AND COUNSELLORS AT LAW
60 EAST 42ND STREET
NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULLIN

MURRAY HILL 7-3577
CABLE: POLMIDARM NEW YORK

January 22, 1962

Mr. Joseph W. Barr
Assistant to the Secretary
Department of the Treasury
Washington, D. C.

Dear Mr. Barr:

I called your office on January 19, 1962, at the suggestion of our mutual friend Mrs. Jim Grant Akin, in order to make a public service proposal of some importance to Commissioner Mortimer M. Caplin of the Internal Revenue Service. In your absence Deputy Assistant to the Secretary Richard L. McCormack in your office was so thoroughly courteous, helpful and effective, that I must write you to thank you and to thank him for his help.

Commissioner Caplin and I, at the suggestion of Mr. McCormack, had a most useful and cooperative discussion. I read him the enclosed letter of January 19, 1962; Commissioner Caplin expressed interest and appreciation for our proposal, said he wished his staff to consider it more thoroughly, and that he would respond to me for further consultation very soon.

The Directors of Art Dealers Association, Inc., our client, as well as Mr. Alexandre Rosenberg, one of theleading art dealers and one of the leading authorities on the valuation of art in the world, was also appreciative of Commissioner Caplin's reaction. We are all waiting for our next communication from Commission Caplin so that we can work out the plan most satisfactory to all including the Internal Revenue Service.

For your information, there is enclosed a copy of The New York Times article of January 21, 1962, outlining the situation. The previous article of The New York Times dated January 17, 1962, is also enclosed for your information.

Again, please know that we appreciate very much your cooperation for this public service proposal.

Sincerely yours,

MLM:lrm
Enclosures

MILLARD L. MIDONICK
Counsel to
Art Dealers Association, Inc.

Albright-Knox Art Gallery
Buffalo 22, New York
Members' Gallery

January 25, 1962

Mrs. Edith G. Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We are just recovering from the exciting opening events at the Gallery. Our Members' Gallery has been quite successful, and I think you might be interested to know that your Dove has been sold as well as two Early American pieces.

At the moment I am trying to help a young couple decide on the Ben Shahn silk screen that you sent us, Lute and Molecules #1. They love the work, but they would like a little more information about it. Could you tell us a little bit more about the technique, the number of these printed (it is not numbered), the date, and anything else that might be vital.

I am looking forward to hearing from you at your earliest convenience. Thank you.

Sincerely yours,

Susan Flamm

Mrs. Eugene Flamm, Secretary

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether no sale or purchase is living, it can be assumed that the information may be published 60 years after the date of sale.

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G R O V E R M. H E R M A N N H A L L
U N I O N B U I L D I N G B O A R D
ILLINOIS INSTITUTE OF TECHNOLOGY
January 15, 1962

Tseng Yu-Ho
c/o Professor Gustav Ecke
University of Hawaii
Honolulu, Hawaii

Dear Miss Tseng Yu-ho:

I am the chairman of the Exhibit Committee of Illinois Institute of Technology's new $3,000,000 Student Union (Grover M. Herman Hall), and as such it is my responsibility to obtain exhibitions for display in our gallery.

In the past the Institute of Design (a department of the school) has shown here at IIT:

A collection of contemporary Italian painting and sculpture;

"Visionary Architecture" from the Museum of Modern Art;

The complete collection of Twentieth Century Modern Art owned by the Arnold Maremonts (289 pieces);

The Koppe Retrospective, and others.

We, the Union Building Exhibition Committee, wish to continue with such fine exhibitions.

Any assistance you can give us in regard to securing shows (your own one man show or joint exhibits) for exhibition in our gallery, which would be greatly appreciated.

Sincerely yours,

Melvyn Skvarla

Melvyn Skvarla
[redacted]
Chicago 16, Illinois

MAS/zmm

3341 South Wabash Avenue
Chicago 16, Illinois

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

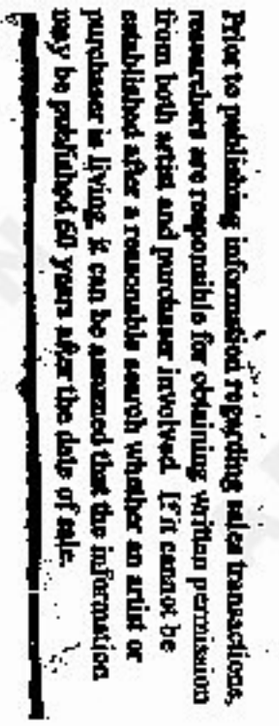
LEONARD B. SCHLOSSER

January 29

Dear Edith,

The Weber is 4 3/8 x 5" high, and the lousy photo enclosed (courtesy of Dr. Land's Wink-light cam's closeups lens) will give you an idea of its appearance.

(over)


Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Night Letter sent 1/25/62 to:

Mr. William B. O'Neal, Director
Virginia Museum of Fine Arts
Boulevard & Grove Ave.
Richmond, Va.

JUST OBTAINED CONSENT OF MR. LAWRENCE ON STUART DAVIS

STUDY FOR THE PARIS BIT. PLEASE CREDIT"COURTESY OF THE

LAWRENCE - MYDEN FOUNDATION AND JACK LAWRENCE".

Edith Halpert

(Note added to copy of night letter sent to O'Neal:

PLEASE INSURE THIS AT $12,000.)

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 17th, 1962

Mr. Willis F. Woods, Director
Palm Beach Art Institute, Inc.
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Bill:

While I was depressed about the fact that my telegram did not reach you and that you had lost Shahn's "Kuboyama", I think in the long run it was a very fortunate accident, since we can now offer you one of his outstanding paintings which you saw in the exhibition under the title of "I Never Dared To Dream".

This was sold the year before but we managed, by special manipulation, a repurchase a few days ago when I 'phoned you. The circumstances were such that I didn't have to pay a large advance, and can, therefore, offer this painting for $5500.00. A photograph was mailed several days ago.

This time, I have tucked away the painting in our storage vault and will hold it until I hear from you inthe affirmative or in the negative. However, I would certainly urge this acquisition even if the Museum has to start selling Palm Fronds to the tourists.

Sincerely yours,

EGH/ef

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January 29, 1962

Mr. Sol J. Kahn
Waldman & Kahn
Warner Building
Milwaukee 3, Wisconsin

Dear Mr. Kahn:

Thank you for your letter.

As you requested we sent an invoice directly to Mr. Rosenberg and of course are delighted that he "fell in love" with the Shahn drawing.

I hope you will come in to see us on your next visit to New York.

Sincerely yours,

EMHigs

ior to publishing information regarding sale transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Hart

January 22, 1962

Miss Gertrude Ruth Krause
7900 S. W. 68th Terrace
Miami 43, Florida

Dear Miss Krause:

Thank you for calling my attention to the two "Pop" Hart prints you have in your possession.

As we have not represented the Hart estate for a good many years I doubt whether I can find an immediate outlet for these lithographs, and therefore would suggest that you communicate with the Zabriskie Gallery which had an exhibition of his work not so very long ago.

Sincerely yours,

RCH:gs

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

January 23, 1962

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 21, New York

Dear Edith:

Enclosed herewith is a photostatic copy of the Tax Barometer, a weekly tax newspaper.

I refer you to Paragraph 242. You will find that Commissioner Caplin is taking a very positive approach to charitable contributions, particularly "art objects." The Commissioner must have heard of your complaints.

I trust you are feeling well and with kindest regards, I am

Sincerely,

JS:KB
Enc.

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The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 16, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find loan forms for works by John Marin to be lent by The Downtown Gallery and Dr. and Mrs. Kramer to our exhibition of the artist's work. Also enclosed are loan forms for the following paintings which I understand are to be lent in your name.

Movement No. 7: Boat off Deer Isle, Maine
Pine Trees on Mountain Top: Small Point, Maine
Ramapo River, New Jersey
Sea Piece

We would appreciate your completing, signing and returning two copies for each painting. The third copy is for your files.

The Gallery is, as always, grateful not only for this extremely important loan but also for your gracious assistance with the exhibition.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

Enclosures

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20 January 1962

Dear Edith,

As you can see from the enclosed, I have been busy this winter, but the idea of this book truly has me excited. At last there will be a serious volume on contemporary American art which has no axe to grind except that of quality. Major artists of all approaches will be represented. The only limitation is that the artist be living.

Would love to see you. Have been in the gallery a couple of times, but didn't find you around; not that it helps if you are around, since you are always so busy. Can't we have dinner--or lunch--or breakfast? Please phone me. Every time I phone you, you never have your date book around.

Fond blessings,



531 Madison Avenue : New York City 21 : TR 9-2250

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THE UNIVERSITY OF NORTH CAROLINA
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER

January 27, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Could you send us a statement concerning the John Marin Weehawken Sequence No. 20 (1903) which we purchased from you in 1960. We are preparing a catalogue and would appreciate any information you can give us about the painting and the series to which it belongs.

Sincerely yours,

May Hill

(Mrs.) May Davis Hill,
Curator ~~of Prints and Drawings~~

MDH/ow

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 26, 1962

Mr. Richard G. Leahy
8 Lee Road
Chestnut Hill 67, Massachusetts

Dear Mr. Leahy:

When I returned from Buffalo where I attended the opening of the Albright-Knox Gallery I found a message to the effect that you and Mrs. Leahy visited the gallery. I am so sorry to have missed you.

Won't you please let me know when you plan to be in New York so that I can arrange my schedule accordingly? It is always a pleasure to see you.

Sincerely yours,

EGH:gs

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POLIER, MIDONICK & ZINSSER
ATTORNEYS AND COUNSELLORS AT LAW
60 EAST 42ND STREET
NEW YORK 17, N. Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3577
CABLE: POLMIDARM NEW YORK

January 19, 1962

Commissioner Mortimer M. Caplin
Internal Revenue Service
Washington, D. C.

Dear Commissioner Caplin:

In behalf of the Art Dealers Association, Inc., a recently formed organization dedicated to the purposes of the highest standards and practices among art dealers, and having among its initial membership many of the leading art dealers in the City of New York, I am asked to propose to you, as a public service, that appraisals of important works of art for tax purposes can be made available through our organization in a wholly disinterested and expert fashion, and without charge.

Our service will be impartial and will redound, we believe, to the benefit of the Internal Revenue Service, as well as of the collectors who may voluntarily wish to resort to our proposed appraisal system.

The Art Dealers Association, Inc. can publicly announce, if it has your simultaneous concurrence, that any collector wishing to make a donation of a work of art to a charitable institution recognized as such by the Internal Revenue Service, may request of the president of Art Dealers Association, Inc. that he appoint an appropriate panel of disinterested experts in the field covered by the particular work of art. As a condition of this public service by the Art Dealers Association, Inc., the collector would have no hand in the choice of the disinterested panel of appraisers, and of course the panel to be chosen would be carefully selected to avoid any conflict of interest on its part. Such a panel could be chosen both from within the membership of Art Dealers Association, Inc. as well as from among independent outside experts when indicated. Such a panel would render a joint written appraisal for tax purposes, and would advise your office of its finding by copy.

While the Internal Revenue Service would not be bound by such an independent appraisal, we feel that these impartial procedures would encourage the Internal Revenue Service to rely upon the probity and upon the accuracy of the valuations given, and would relieve art collector-donors of much uncertainty now experienced when they resort to appraisers of their own choice. The procedures we propose herein

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January 27, 1962

Mr. David Solinger
250 Park Avenue
New York 17, New York

Dear David:

Charles Buckley of the Currier Gallery was in several days ago to finalize the list for the Marin exhibition and advised me that you replied in the negative to his request for BOAT, SKY AND SEA, SMALL POINT, MAINE.

As the Marin exhibition at the Corcoran Gallery and subsequently at the Currier Gallery promises to be an outstanding event I hope that you will break down your resistance and agree to lend the painting for the occasion. If you would prefer not to have it travel to two exhibitions I think Buckley will settle for the Corcoran. How about it?

Won't you please let me know and please make it yes?

Best regards.

Sincerely yours,

EKH:gs

January 17th, 1962

Mr. Robert Karden
523 Houk Road
Marion Station, Pa.

Dear Mr. Karden:

Since you have had the two Rattner paintings in your possession for about a month, I am writing to ascertain your reaction to these. Won't you please let me know?

It was so nice to see you and Mrs. Karden. I look forward to another visit before long.

My best regards -

Sincerely yours,

EDH/ef

...rior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. IRVING LEVICK 227 NOTTINGHAM TERRACE BUFFALO 16, N. Y.

Jan. 24, 1962

The Downtown Gallery
32 E. 51st St.
New York City

Att: Mrs Edith Halpert

Dear Mrs Halpert

Would you please send me for insurance purposes the current value of the following paintings

"Still Life" Oil 1936 17½ x 22½ 4000.
"Seated Figure" " " 1916 24 x 19 4500
1300 G. " Friends " " 9 x 11½ 1912 1500.
800 D. " Crouching Figure " " 1944 Tempera 36 x 27½ 4000
Alan " Italian Landscape II " Gouache 30 x 27½
" Third Allegory 1955 Watercolor 27 x 40 2500
500. " Man's Head 1958 Gouache 10¾ x 14½
700 — " Devil " Sumac Ink Drawing 1400
1X. " Head of Girl " Drawing Baskin 450.
1X. Drawing Hyman Bloom 300

10 x 13

over

tion and the balance from the back room where we have some of her previous work. We have also raised her prices considerably, but intend to move very slowly until she is represented in more museums, etc. I was delighted that Bart Hayes selected the RHAPSODY IN BLUE for the exhibition at the Richmond Museum. This is a major show and important for a lesser known artist. I am sending information about these things to her gradually as I am always afraid of the effect of success on an artist. As a matter of fact I made no mention of the Time article which I had arranged long before I left for Honolulu as it is not infrequent that at the last moment an article gets konked out for some hot news that may come along. Of course I was really delighted when the article appeared as I knew how happy she would be. Carl Wright sent me an ecstatic note and a number of her friends have visited the show and purred and purred all over the joint.

Please, please take care of yourself. Give my love to Marjorie.

As ever,

EGH:ga

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-2- LIPPINCOTT

though it was eighteen degrees below zero, it was good to see them.

My meetings were so full and involved. A architect got a chance to thank you for the good drinks and dinner last Thursday evening in New York. The dinner was great, and the conversation good. (over)

252 Redford Pl S.E.
Minneapolis 14, Minn.
January 27, 1963

Dear Edith —

I've returned to Minneapolis after my meetings of the National Art Education Council in Washington. Met Benjie at the Night before and he was arriving from Washington, and al-

Carlene Samoiloff
314 Highland Avenue
Winchester, Mass.

January 26, 1962

Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith Halpert:

Thank you for your letter of January 22nd. I think it was in answer to the letter which I had written in October to you, and which had been returned to me for insufficient address.

In the meantime, the Fogg Museum of Harvard has made photographs from color transparencies of the pictures, which I have sent to various Museums or Collectors, a number of whom have expressed considerable interest. Some of these have said that they consider the prices I have quoted for the two pictures reasonable and realistic. Naturally, I realize it is unusual to have so much flexibility in the price of the large nude(between $5000. and $8000.) At present, with the response I have had from other sources, indicating a strong possibility of sale within this range, I feel that I would not like to consider less than $5000.

In any case, I am grateful for your interest and advice and I take the liberty to enclose the two photographs and color transparencies, which I am ashamed to send in view of the fact that they have been badly broken when returned to me last week. Because it takes a couple of weeks for the Fogg Museum to do new prints in color, I am sending them to you now, for your information. The picture was definitely painted before Easter of 1920, since I have a letter from my mother written at that time telling that she had purchased the picture. Will you be good enough to return the pictures and slides when you have finished with them.

Sincerely,

Carlene Samoiloff

Carlene Samoiloff

enc.
CS:cl

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material you (or your dealer) submits will be used to write an 850-word article on your background. The article will be purely expository, with no critical evaluations. Your importance and vitality on the contemporary American art scene are assumed by your inclusion in the book. Allen S. Weller, Dean of the College of Fine Arts at the University of Illinois, will write the text.

It is hoped that this book will serve as a definitive volume on major American artists. Its title: ART:USA:NOW.

I wish to thank you for any and all cooperation you can allow; and since I am operating under deadlines, any expedition you can extend will be appreciated. If you have any questions, please telephone me at TR 9-2250.

Sincerely yours,

Lee Nordness

LEE NORDNESS

cc: Your dealer.
1 enclosure

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January 22, 1962

Mr. Theodore D. Tausig
120 Wall Street
New York 5, New York

Dear Ted:

I thought I had informed you of the fact that there has been some difficulty about the license and to date I have not received this official paper. Thus I doubt whether it is necessary to continue the bond. I am therefore returning the bill to you. If you have any ideas to the contrary please let me know.

Many thanks.

Sincerely yours,

EGH:go
enclosure

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Steichen

January 22, 1962

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Mr. F. E. M. Robinson
642 Crescent Valley Drive
Corvallis, Oregon

Dear Mr. Robinson:

Because of my personal admiration and affection for Edward Steichen I made several efforts to place the painting of which you sent me a slide. However I have been unsuccessful and am therefore returning this together with the photograph you were good enough to mail to me.

Thank you for acquainting me with this material.

Sincerely yours,

EGH:go
enclosures

[redacted]

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 16th, 1962

Mr. Anthony Bower
Art In America
635 Madison Avenue
New York, N.Y.

Dear Mr. Bower:

On June 20th, we sent you the color plates and one set of progressive proofs of the Rattner painting "THE LAKE".

Would you be good enough to return this to us at your earliest convenience. I also find a note to the effect that you have in your possession the color plates of TWO BRIDGES by Niles Spencer. These were forwarded to you by the American Federation of Arts which borrowed the plates on May 17th, 1960.

Sincerely yours,

EGH/ef

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PAUL PLANERT · INTERIORS

January 18, 1962

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Recently we received from you a list of paintings and prints (Tseng Yu Ho, Ben Shahn and others) which Mr. Planert selected in December when he visited your gallery. Mr. Planert has asked me to inform you that he has obtained the necessary insurance coverage on these items and requests that they be shipped as soon as possible. Thank you very much.

Sincerely yours,

Clifford Sutliff

Clifford Sutliff

Paul Planert Interiors

4615 FIFTH AVENUE · PITTSBURGH 13, PENNSYLVANIA · MUseum 3-3555

State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

THOMAS E. ROBINSON
President

ROBERT D. BOLE
Dean of Instruction

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January 15, 1962

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your letter of January 12, 1962. I went into immediate consultation with the department head in order to find out whether there might be funds available for transportation of work to the college. There are limited funds upon which we may draw.

The space available in the art gallery limits us to the hanging of only thirty prints or paintings. Bearing this number in mind, If we could work out the number of paintings that need to be transported from more distant locals, we would soon be able to discover just how many we can exhibit. We are very anxious to have the exhibit, and will be willing to cooperate as much as possible within our limitations to make it an outstanding show.

I will be waiting to hear from you further before making any arrangements.

Sincerely yours,

Robert E. Haynes

Robert Haynes
Assistant Professor of Art

RH:cmm

Dear Mrs. Halpert, Hope all is well with you. Saw your two paintings reproduced in TIME. Your talent department is still on top. With kindest wishes,

Sincerely, Bradley

January 22, 1962

Mrs. Lillian Dochterman
Graduate Assistant
Department of Art
STATE UNIVERSITY OF IOWA
Iowa City, Iowa

Dear Mrs. Dochterman:

Charles Sheeler's oil painting, SUN, ROCKS AND TREES, is now owned by The Downtown Gallery in New York. I am sure that if you write to Mrs. Edith Gregor Halpert she will fully cooperate with you. Mrs. Halpert is a trustee of this Museum.

While in our possession, this painting was loaned to The Art Institute of Chicago for their 64th Annual American Show in 1960.

I believe this painting was the last one Mr. Sheeler did in 1959 before he suffered a stroke. You can check with Mrs. Halpert, who knows the artist well.

I have enclosed a copy of the catalog of paintings in our Webb Gallery of American Art, which I hope you can see at some future date. I am sure you will also enjoy our many other exhibits and houses.

Wishing you every success with your research on the life of this great American artist,

Sincerely yours,

Bradley Smith
Ass't to the Director

BS:gks
Encl:

cc: Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

F

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January 29, 1962

Mr. William E. Story
Gallery Supervisor
Ball State Teachers College
Muncie, Indiana

Dear Mr. Story:

Just as I was about to give up hope about the O'Keeffe drawings which were out on exhibition they arrived, and I am now enclosing our consignment invoice listing the two items for you. You will also find your blank attached.

Sincerely yours,

EOHtgs
enclosures
P.S. Because these drawings are in charcoal we cannot possibly remove them from the frames nor can we remove the glass. If this is unacceptable please advise me immediately so that we may replace the pictures in our gallery stock room.

O'Keeffe	DRAWING II	1959	charcoal drawing
"	DRAWING III	1959	charcoal drawing

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ARCHIVES OF AMERICAN ART

Ordinarily, the price of this particular piece makes that an impossibility and I am once more disappointed that this work might not be ours, but I would also find great gratification in seeing an important piece of Bill's here in Philadelphia where it would be permanently shown. You and he have both been the most gratifying factors in the long succession of contacts which we have enjoyed as we have gathered our exhibitions over such a great number of years. The proposed transaction which concerns this piece somehow transcends the writing to another dealer about another artist. I use, then, a word with the utmost sincerity when I say that it is my most fervent wish that this matter could be brought to a satisfying conclusion for us all. I hope I am doing right in asking my secretary to send a copy of this letter to Bill, as I am anxious for him to have word of what is afoot.

Of course, all of our best-laid plans might go for nothing if the stone will not stand up out-of-doors. The admiration for the piece was so enthusiastic, and although the project in hand does not include any indoor setting, even that might be a possibility. It would mean a great deal if Bill would give us his own opinion about the material and its weathering. I will look forward with the keenest of anticipation of early word from you.

Sincerely,

Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

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the selection accordingly. If you would like I will try to obtain a copy for your use. It was published at $3.50 and may be slightly more at this time. Won't you please let me know?

Of course it would be ideal if you could find an opportunity to pay us a personal visit. I look forward to hearing from you.

Sincerely yours,

EGH:gs

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To open out here

Sender's name and address: Sir Philip Rothenstein,

Tate Gallery,

London S.W.1

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

Second fold here

BY AIR MAIL PAR AVION AIR LETTER AEROGRAMME 5 PM 25 JAN 1962

6 SIXPENCE POSTAGE

Mrs. Halpert,

The Downtown Gallery,

32 East 51 Street,

New York 22, N.Y.,

U.S.A.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

454 Pacific Street
Massapequa Park, L. I.
January 28, 1962

Downtown Gallery
32 East 51st Street
New York City, New York

Gentlemen:

I would appreciate it very much if you would provide me with information about the requirements for exhibition at the Downtown Gallery. Any additional information you could inform me of would be greatly appreciated also.

Thank you for your kind attention.

Sincerely yours,

John Walsh

January 22, 1962

Mr. H. H. Arnason
Vice President for Art Administration
The Guggenheim Museum
1071 Fifth Avenue
New York 28, New York

Dear Harvey:

Many thanks for taking the trouble to check with your conservator, Mr. Orrin Riley.

I will certainly follow your suggestion to discuss the matter with him directly as I am very eager to get the matter attended to so that Sheeler will be able to dispose of the painting.

Sincerely yours,

EOH:gs

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ARCHIVES OF AMERICAN ART

Finally, please do not set this proposed standard form contract even in galley proof, until you check with me on Wednesday, January 24, 1962. At that time, I will have heard from our directors, all of whom have a copy of this draft standard contract substantially as I am sending it to you, concerning any changes or objections they might have involving this initial expenditure of approximately $120. If there are objections, I will countermand this order on January 24, 1962, and the Art Dealers Association, Inc. will have no obligation to you whatsoever.

Thank you for your cooperation.

Sincerely,

Millard L. Midonick

MILLARD L. MIDONICK

MLM:lrm

cc: Board of Directors
Art Dealers Association, Inc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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328 West Elsmere Place
San Antonio 12, Texas
January 23, 1962

Mrs. Edith Halpert
Downtown Galleries
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

Mrs. Edgar Tobin, of San Antonio, a friend of mine, called me this morning from New York, suggesting that I send to you several pictures of the Boston Tea Party Tea Chest owned by my brother and myself, together with a brief history of the chest. In the attached envelope you will find the pictures.

I have prepared a ninety-page brochure setting forth the history of the Tea Chest and the consecutive line of its ownership since the Boston Tea Party down to date. The statements made in that brochure are substantiated by many photographs, photostatic copies of news clippings, family letters and records, historical writings and other materials, with complete bibliography. Several copies of the brochure have been compiled, but only the master copy includes the original materials. The master copy will accompany the Robinson Half Chest and will become the property of the purchaser thereof.

In explanation of the pictures, the three large prints are copies of those attached to an affidavit made by my mother, Mary Lurana (Cade) Ford on April 1, 1948. On the bottom of the Tea Chest a game form was carved. Information about the carving and the game is included in the brochure. The smaller print is of a picture published in a San Antonio newspaper when funds were being sought to restore Old North Church Steeple in Boston in 1954. I send this picture because it shows the size of the box. The persons shown in the picture are Mrs. Mark Upson, Regent of Alamo Chapter, DAR, and myself. The materials on the table surrounding the Tea Chest are some of the materials contained in the brochure.

January 29, 1962

Mrs. Alfred Kreymborg
54 Charles Street
New York, New York

Dear Dorothy:

I am very glad that we succeeded in selling the Lipchits painting to Otto Gerson. As you know it was damaged and requires restoration for which he will pay and charge his client (when and if) accordingly. Although I had asked him to make the check directly to you his bookkeeper made an error. However I sent along his original statement together with our exchange check so that you may have the information in your files.

The Maurer is still with the dealer who specializes in his work and unless you are in a great hurry I would suggest that we leave it there a bit longer in the hope of getting a higher price than she had originally estimated. In any event you have already received $350 more than the offer for the two pictures and I am delighted that we could be of service.

My best regards to you and Alfred.

Sincerely yours,

EGK:gs

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Saint Cloud State College
Saint Cloud, Minnesota

The Department of Art

January 15, 1962

The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Alpert:

I was delighted when I received your letter of January 9 to learn that you would be able to send us some examples of Shahn's work for our Art Exhibition. He will be the most prominent artist represented in our show this year, and we plan to feature his work prominently, and to give it special emphasis in the publicity. Paintings, either in oil or tempera, is what we had in mind.

Can we make the same arrangements for crating and shipping as we did last year when you sent us paintings by Rattner? If you will send me a list of Shahn's work which you select for our Fine Arts Festival, with the insurance valuation you want placed on them, I will make immediate arrangements to have them insured from the time they leave your Gallery until they are returned.

Thank you very much for your splendid cooperation.

Sincerely yours,

Algalee P. Adams

Dr. Algalee P. Adams, Head
Department of Art

AA:bb

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CONTINENTAL ILLINOIS NATIONAL BANK AND TRUST COMPANY OF CHICAGO

231 SOUTH LASALLE STREET TELEPHONE STATE 2-9000

CHICAGO 90, ILLINOIS

TRUST DEPARTMENT

January 19, 1960

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

Enclosed is our check payable to your order for $10,350 in payment of painting by Marin and Rattner selected by Mrs. Sterling Morton as part of a gift to the Santa Barbara Museum of Art.

Yours very truly

Lawrence Hass
Trust Department

LH:PAP

Copy to: ~~The Morton Fund~~ Mr & Mrs Sterling Morton
110 North Wacker Drive - Room 510
Chicago 6, Illinois
~~Attention: Mr. Sterling Morton, President~~

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January 27, 1962

Mr. Frank Seiberling, Head
Department of Art
State University of Iowa
Iowa City, Iowa

Dear Frank:

As I promised I am sending you a detailed list of the paintings you selected tentatively. If you would like, photographs of these can be obtained with due notice. I will check about the 1903 oil by Marin as soon as Charles Buckley's list is completed.

I am so delighted that this exhibition is planned by you for the summer months as it is possible at that time of the year to include so many of our outstanding examples by the artists involved. It is always a special joy to me to make these available in a university where the students can gain a sense of background and continuity over a long period of years. Under the circumstances I decided to add a 1910 Arthur Dove as well. The two paintings are listed separately below.

It was so pleasant seeing you in Buffalo and more so on my own home ground. I hope we can repeat this experience in the not too distant future.

My very best regards.

Sincerely yours,

EHH:gs
enclosures

ART:USA:NOW

BIOGRAPHICAL INFORMATION

Name of Artist:

Birth Dates:

Significant Art Education:

Important Exhibitions:

Prizes and Awards:

Official dealer:

Articles and/or Important Reviews:

Permanent Collections:

Other material you consider important:

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[redacted]

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

January 17, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letters of January 12th and 15th.

In answer to your letter of the 12th regarding the return of the George L. K. Morris Wall Painting which you loaned to The International Council's Art in Embassies project, I can inform you that the painting is currently in our storage area at Santini Brothers Warehouse. I have already requested that our Registrar's office make arrangements to return the painting to your gallery and you will, of course, be notified in advance of when to expect the delivery to be made.

I know that Mrs. George Hamlin Shaw has thanked you for your most generous cooperation with the Art in Embassies Committee and the Council in making this project possible and I want to tell you further how deeply grateful this Department is for your continued assistance. I shall write you in greater detail concerning your other loans to the Art in Embassies project within the next few days.

I had a very brief note from Dr. Sandberg of the Stedelijk Museum late last week about the BEN SHAHN exhibition: the show opened there on December 22nd. Although he did not write about the details of the show, we have heard indirectly that it was very well received in Amsterdam. Dr. Sandberg mentioned that he had forwarded a copy of the exhibition catalog direct to you and I am planning to forward additional information as I receive it.

The itinerary for the Shahn exhibition (paintings and graphics) is as follows:

Stedelijk Museum Amsterdam	December 22 - January 22
Palais des Beaux-Arts Brussels	February 3 - February 25

details. In this era of executives only I will have to make an adjustment either in this direction or just carry out the scheme that I had in mind of moving to a hotel apartment and working on a semi-private basis without conflicting with the social life of employees.

In any event please send me two invoices at your earliest convenience. Also I would very much like to set up a date now that the list has been completed for the Corcoran Gallery. Is there any possibility that you can have dinner with me some evening next week so that we can talk this over without any nervous tensions on my part because of absence from the gallery for several hours.

Best regards.

Sincerely yours,

EGHigs
enclosure

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(more)

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[redacted]

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PFA160 B323

R LLB357 PD FAX RICHMOND VIR 24 325P EST

1962 JAN 24 PM 4 37

MRS EDITH HALPERT

DOWNTOWN GALLERY 32 EAST 51 ST NYK

STILL NEED INFORMATION

FORMS AND PHOTOGRAPHS OF "INTERNATIONAL CIRCUS NO 1" BY STUART DAVIS "LUCKY DRAGON BY BEN SHAHN "SUN ROCKS TREES" BY CHARLES SHEELER "UNDERSEA MOUNTAIN" BY STASACH AND "RHAPSODY IN BLUE BY TSENG YU HO FOR CATALOG FOR AMERICANS 1962 EXHIBITION MUST HAVE AT ONCE

VIRGINIA MUSEUM OF FINE ARTS WILLIAM B ONEAL.

U. S. TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
WASHINGTON 25, D. C.

IN REPLY REFER TO

JAN 2 9 1962 CP:A:UA

Mr. Millard Midonick
Poller, Midonick & Zinsser
Attorneys and Counsellors at Law
60 East 42nd Street
New York 17, New York

Dear Mr. Midonick:

This is to let you know that I received your letters of January 19 and 22, 1962, concerning your proposals to assist the Service in dealing with valuations of works of art.

We are studying your proposals and will contact you at a later date. In the meantime, I would like to express my appreciation for the interest you have shown in the proper administration of the tax law.

Sincerely yours,

Mortimer Caplin
Commissioner

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January 23, 1962

Mrs. Hugh R. Downie
Secretary, Museum Board
The Royal Ontario Museum
100 Queen's Park
Toronto 5, Canada

Dear Mrs. Downie:

If you will refer to your files and those of Mr. Heinrich you will find a good deal of correspondence in connection with some Shahn posters which were consigned to The Royal Ontario Museum just a little over two years ago.

I am under the impression that the extended circuit has ended and that the prints are now available for return. Won't you be good enough to attend to this matter at your earliest convenience?

Sincerely yours,

EGH:gs

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[redacted]

Potential artist
NY
Ho
Haw. artist

January 16th, 1962

Mr. Ben Morris
100 Poloke Place
Honolulu 14, Hawaii

Dear Mr. Morris:

I, too, am exceedingly sorry that we did not meet during my stay in Honolulu.

As you probably heard, I had a couple of broken ribs and found it most painful to take any motor trip as the jiggling had a most unfortunate effect. I hope to get out there again in good condition and make up for the lack of social life. I suppose I should have telephoned to thank you for the invitation extended through Ed, but the holiday tempo at the hotel made it almost impossible to get a connection.

I am glad that you plan to be in New York and there it would be much easier to make dates. Also, I will bear in mind your ideas about murals and will certainly make recommendations if and when the occasion presents itself. Unfortunately, I have avoided any commission work for many years because in New York, in addition to the architect, there are always a few of the principles who have very positive ideas which they impose on the artist. Nevertheless, I will be on the alert.

Again, I am pleased that I will see you and Mrs. Morris on my own home ground.

With best regards -

Sincerely yours,

HHH/ef

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January 27, 1962

Mrs. A. R. Forbes, Registrar
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mrs. Forbes:

We are now completing the forms that you sent us including those addressed to the gallery as well as to me personally.

I would like to make a suggestion to you. I note that each of the forms includes in the shipping instructions the request that each painting be sent via Railway Express. Don't you think it would be a better idea to have someone like Budworth or Hahn Brothers or whatever packer you prefer collect all the New York loans and ship them to you as one unit? It would save a great deal of expense involved in individual crating which neither the galleries nor private collectors have the facilities for, and would necessarily require the services of a professional packer. As you well know, all the expenses involved in connection with any exhibition are the responsibility of the consignee and I am sure that you will agree on the customary method followed by all the museums throughout the country in having one packer handle the entire shipment from each locale.

Will you please let me know your decision so that we can make our arrangements accordingly?

Sincerely yours,

EHK:ga
enclosures

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MUSEUM OF EARLY AMERICAN FOLK ARTS

In The City of New York

MEMORANDUM OF DISCUSSION

AT THE MEETING OF

THE COMMITTEE FOR AN INITIAL LOAN EXHIBITION

January 23, 1962

Present:

Miss Mary Allis
Mr. & Mrs. Wilbur Arthur
Miss Hedy Backlin
Mr. Joseph Butler
Mr. Philip W. Claflin
Mr. Willard Cummings
Mrs. Adele Earnest
Col. & Mrs. Edgar Garbisch
Mr. Stewart Gregory
Mrs. F. K. Guinzburg
Mrs. Edith Gregor Halpert
Miss Cordelia Hamilton
Mrs. E. E. Harkavy
Mr. J. A. Lloyd Hyde
Mrs. Marian Willard Johnson
Dr. Louis Clark Jones
Mr. Joseph B. Martinson
Miss Elinor Merrell
Mrs. John Paterson Mills
Mrs. Katherine Prentis Murphy
Mr. Harry Shaw Newman
Col. Harold Riegelman
Mr. Joseph Ryle
Mr. Frank Voorhees
Mr. & Mrs. De Witt Wallace
Mr. Leonard Weisgard
Dr. Richard Wunder

Not Present:

Mr. Alfred Barr
Mr. John Bereman
Mrs. Mary Black
Mr. Arthur M. Bullowa
Mr. John Castello
Mr. J. W. De Witt
Mr. Lloyd Goodrich
Miss Laura Harding
Mr. Herbert W. Hemphill, Jr.
Mrs. Edmundo Lassalle
Mr. Walter Lewisohn
Mrs. Howard Lipman
Mrs. Bertram Little
Miss Dorothy Miller
Mr. Harry Peters
Mr. Harris Prior
Mr. & Mrs. John Robertson
Mr. C. R. Smith
Mr. John C. Traphagen
Mr. John Wilcox
Miss Alice Winchester

531 Madison Avenue, New York City 21, N. Y.

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15 January 1962

Mr. Abraham Rattner
c/o Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Rattner:

A Swiss publisher has invited me to edit a book on vital contemporary American painters, and I have selected you as one of the group.

Because your contribution is a major one, I will be devoting four pages to your work, and will need the following information as soon as possible, in no case, later than February 1:

1) Four black and white photographs of important early paintings best exemplifying your stages of development.

2) Your signature, as you officially sign paintings. (Please write or print this on heavy board.)

3) One good black and white head shot. (This will be enlarged to one-half page.)

4) Four black and white candid shots, preferably "at work."

5) Suggestion of a new major painting to be used for full-page color reproduction. The book page will be 9" x 8", so a work near this proportion will give you a larger color reproduction. However, proportion should not be considered above quality.

6) Artist's statement, any length up to 250 words.

7) Answered questionnaire enclosed.

(I will, of course, pay all photographic expenses. If you do not have a good head shot and/or the candid shots, please let me know, and I will arrange to have a photographer take them.)

This book is primarily scheduled for European consumption, and thus far will appear in French, German, Italian and Swedish. It is important to promote contemporary American art abroad in a positive fashion. The biographical

TRafalgar 9-2250

ERIC SONNER, D.Sc.

4959 Wycliffe Road,
Vancouver 8, B.C.,
January 22, 1962.

Downtown Gallery,
32 East 51st St.,
NEW YORK, N.Y.
U.S.A.

Dear Sirs:

I would appreciate it if you could send me a catalogue of your present exhibition of Tseng Yu Ho, if such a catalogue is available.

If there are any costs in this connection please bill me at the above address.

Yours very truly,

E. Sonner

ES:km

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Albright-Knox Art Gallery
Buffalo 22, New York

Members' Gallery

February 13, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

The Ben Shahn silkscreen, Lute and Molecules, arrived February 9 in damaged condition. The cardboard tube had been flattened in shipping and the print was crushed in several areas. There are about nine areas in the brown painted part of the silkscreen that reveal chipped paint. I am returning the Shahn to you because we are unable to handle the work. If any insurance problems arise that have to be taken care of here, please let me know.

Mrs. Clarkson will be in New York from February 13 to 23 and is planning to stop in at your gallery.

Sincerely yours,

Susan Flamm

Mrs. Eugene Flamm, Secretary

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[redacted]

MEMBERS AS OF NOVEMBER 1, 1962

Alan Gallery
Babcock Galleries
Grace Borgenicht Gallery
Leo Castelli Gallery
Galerie Chalette
Peter H. Deitsch
Tibor De Nagy Gallery
Downtown Gallery
Durlacher Bros.
Duveen Brothers, Inc.
Andre Emmerich Gallery
Fairweather-Hardin Gallery, Chicago
F.A.R. Gallery
Rose Fried Gallery
Otto Gerson Gallery
Stephen Hahn Gallery
Martha Jackson Gallery
Sidney Janis Gallery
Kennedy Galleries
Samuel M. Kootz Gallery
Kraushaar Galleries
Felix Landau Gallery, Los Angeles
Pierre Matisse Gallery
Midtown Galleries
Milch Gallery
Betty Parsons Gallery
Peridot Gallery
Paris Galleries
Frank Perls Gallery, Beverly Hills
Poindexter Gallery
Rehn Gallery
Paul Rosenberg & Co.
Saidenberg Gallery
Bertha Schaefer Gallery
E. & A. Silberman Galleries
Stable Gallery
E. V. Thaw & Co., Inc.
Catherine Viviano Gallery
Maynard Walker Gallery
Willard Gallery
Howard Wise Gallery
Zabriskie Gallery

All members located in New York City except where otherwise indicated.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

January 18, 1962

Dear Edith:

Thank you very much indeed for letting us know about the painting by Edward Steichen offered by a Mr. Robinson. I am afraid that the Museum would not be interested in buying such a picture but appreciate your calling it to our attention.

My best to you.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

AHB:ld

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DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

January 23, 1962

Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Just a note to send along the enclosed clippings and tell you how much we appreciate your making available to the Marin exhibit some things from your gallery.

I hope we can work up some "practical" interest in one or two paintings and if so I will let you know post haste.

Meanwhile, I hope everything goes well with you for 1962.

Best regards,

Jerry Bywaters
Director

JB:cas

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would reflect your creed of dedication to the arts which is highly original and severely needed.

Every good wish.

Cordially,

Richard Hirsch
Director

RH:do'm

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January 29, 1962

Mrs. Irving Levick
277 Nottingham Terrace
Buffalo, New York

Dear Mrs. Levick:

As you requested I am glad to send you the current valuations for insurance purposes for the works of art listed below.

Max Weber	STILL LIFE 1936 oil 17½x22½	$ 4000.
Max Weber	FRIENDS 1916 gouache 24x19	4500.
Max Weber	CROUCHING FIGURE 1912 gouache 9x11½	1200.
Ben Shahn	ITALIAN LANDSCAPE II 1944 tempera 30½x27½	~~5000.~~ 4500.
Ben Shahn	THIRD ALLEGORY 1955 watercolor 27x20	4500.
Ben Shahn	MAN'S HEAD 1958 gouache 10 3/4x14	1200.
Morris Graves	OWL sumi ink	1400.
Leonard Baskin	HEAD OF GIRL drawing	450.
Hyman Bloom	drawing 10x13	300.
Arthur Dove	WINDY MORNING 1935 watercolor 7x5	400.
Arthur Dove	GRAPHITE AND BLUE 1938 oil 35x25	5000.

Sincerely yours,

EGH:gs

January 15th, 1962

Mr. Hilton Fischman
1063 S. Brentwood Blvd.
St. Louis 17, Mo.

Dear Mr. Fischman:

I am sorry to be so late in my reply, but I have just recently returned from a lengthy vacation and I am now catching up with my correspondence file.

The artists on our permanent roster are listed below, but we have very little inventory in most instances, and, therefore, would not be in a position to suggest purchases, with a few exceptions. However, we have work by younger artists whose paintings are sculpture and we purchase from time to time. Among them are

Seymour Drumlevitch
Leon Goldin
Walter Meigs
Harry Rintz
George L.K. Morris

and the three painters from Honolulu whom I introduced. They are

Isami Doi
Edward Stasack and
Tseng Yu-Ho

a catalogue of whose exhibition I am enclosing.

If you plan to be in New York, why don't you come in and see what is available. Incidentally, I am very pleased that an appraisal gallery is about to be opened in St. Louis where I always felt it was badly needed.

Sincerely yours,

HKH/ef
Encl.

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Downtown Gallery - 32 East 51st Street New York 22

Gentlemen,

thank you for your order forwarded by Miss Polster for insertion of your advertisement in the 7th Edition of the International Directory of Arts. The space contracted for will be billed to you later in the amount of $ 150,--.

Please send us as soon as possible your complete cut (48 screen) or your artwork including copy so we can make a cut for your ad. Proofs will be sent you then for your approval after we have received your instructions.

19.1.1962
sch/f

With all good wishes

INTERNATIONAL DIRECTORY OF ARTS

January 27, 1962

Mrs. Abraham Melamed
1107 East Lilac Lane
Milwaukee 17, Wisconsin

Dear Mrs. Melamed:

As you requested I am glad to give you the current valuation for insurance purposes of the works of art listed below.

Ben Shahn	HOMERIC STRUGGLE 1951 drawing 25¾x30½		$ 1250.
Ben Shahn	DISCORD 1953 drawing 25x31½		1200.
Jack Levine	PAWNSHOP 1952 oil		15,000.

Sincerely yours,

[redacted]

[redacted]

[redacted]

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

January 17, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

So many thanks for your wonderful letter. I am delighted that the Chinese tomb figures went across with a bang. As I said, they aren't the finest in the world, but they are both genuine and appealing, which isn't always the case by any means.

How we loved having you here, and selfishly how much we specially loved having you for Christmas Eve. We will never forget either all that lovely champagne (I have never before had a magnum in my hands) or just seeing your smiling face in our house. And what a hit you made with all my varied family! Now my Knudsen nephew has begun to wish that he were somewhere nearer the Cabot one so that he could keep in touch with you.

Museums have a tough time with Foundations. Not only have I been discouraged (at least for the time being) about our hopes for American art, but now we have been turned down on the Far East side too. It's a real blow, but what the devil, I am used to those - and will turn elsewhere, of course. No word yet from Leo Pritchard, and few people even in the Government seem to know what, if anything, our esteemed Gov. has in mind. I'll keep an eagle eye out. Meanwhile I am kept officially busy fighting for 1) the Capitol, 2) the Concert Hall, and 3) the N. Y. World's Fair.

I am not quite certain what my own immediate future is. I was feeling wretched during the Christmas season and things have become progressively worse ever since, although the cold, to which I had attributed my troubles, is gone. Now it appears that I am a positive series of degenerated discs up and down the neck part of my spine, and I start trying out traction tomorrow.

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January 29, 1962

Mrs. F. H. Detweiler
Davenport Drive
Stamford, Connecticut

Dear Mrs. Detweiler:

When I returned from a long vacation trip I found a folder containing many messages and it was not until today that I came across a note which was inadvertently misfiled. I am referring to your offer of two Sheeler paintings you have for sale.

As agents for the artist we are indeed most interested in any work of his which comes on the market, and would appreciate a description of the two paintings or preferably photographs of these. If these are unavailable could you send the originals to us charging the delivery to the gallery?

I will be most grateful for your cooperation.

Sincerely yours,

Belonged to Mrs K & Boyle
Mother of Kay "

EHH:go

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January 23, 1962

Mrs. Laurence V. Donovan
Administrative Assistant
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mrs. Donovan:

The insurance adjuster was here several days ago and agreed to the repair charge of $100 on the Rattner painting which was damaged in transit. Fortunately with the technique employed by Rattner the repair can be well done on the painting itself and of course on the frame. However I want to get your permission to go ahead with the job before we have the restorer pick up the painting. No doubt you will have to obtain official permission from the insurance company.

Many thanks for your cooperation.

Sincerely yours,

EDH:go

January 15th, 1962

Current appraisal, for insurance purposes, of the picture described below is

Max Weber - Female Head 1928

watercolor on board

THE DOWNTOWN GALLERY

per _____

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 25, 1962

Mr. George E. Hamilton, Jr., President
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Hamilton:

Please forgive the long delay caused by a combination of circumstances including an accident, constant traveling, and a final decision from Mr. Bartlett Hayes.

The lists are now enclosed in their entirety. All these have been approved by Mr. Hayes.

I am sending a copy of this to Mr. Frederick Baum and we should be getting the papers ready for you very shortly so that the proposed gift can be discussed in its final terms.

Sincerely yours,

EDHiga
enclosures
cc: Mr. Baum

POLIER, MIDONICK & ZINSSER
ATTORNEYS AND COUNSELLORS AT LAW
60 EAST 42ND STREET
NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER

STANLEY E. JUDD

MURRAY HILL 7-3677
CABLE: POLMIDARM NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 22, 1962

Commissioner Mortimer M. Caplin
Internal Revenue Service
Washington, D. C.

Dear Commissioner Caplin:

As you can see from theenclosed New York Times, Sunday, January 21st article, the proposal made to you by the Art Dealers Association, Inc. in my letter of January 19, 1962, has already received interested public attention.

Without doubt, Mr. Milton Bracker, New York Times by-line writer on this subject, will be in touch with you to hear your reaction.

As I said to you, when you asked me by telephone last Friday whether we are available for further consultation with you, we are awaiting your message as to where and when and how. During our next communication, I wish to suggest additional methods of solving the valuation problem which are more easily described verbally than in writing.

Mr. Alexandre Rosenberg and the directors of Art Dealers Association, Inc. are awaiting your reaction in order to proceed with whatever plan may be deemed satisfactory to everyone concerned, including the Internal Revenue Service.

Many thanks for your courtesy and cooperation.

Sincerely yours,

MLM:lvm
Enclosure

MILLARD L. MIDONICK
Counsel to
Art Dealers Association, Inc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GERTRUDE RUTH KRAUSE, M. A.
Child Guidance
[redacted]
HIGHLAND 8-1247

BY APPOINTMENT ONLY

RESIDENCE: JEFFERSON 8-3033

7900 S. W. 68th Terrace
Miami 43, Fla.

Jan. 15, 1962

Dear Mrs. Halpern

I have two hand-colored lithographs by Pop Hart and would like to know if there's a market for them at the present time.

One is a scene of Orizaba, Mexico and is inscribed on the back "to Sol Kann - this is the best proof I made from this plate - Pop Hart."

The other is "Cock Fight - Santo Domingo", also inscribed by Hart.

Your early response would be appreciated.

Sincerely

Gertrude Krause

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There's a Rosenberg label which we found attached to the back of the board on reframing, dated 1928.

Thanks, and best.

Leonard

P.S. - keep the picture for your files if you want — I have another. L.

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January 22, 1962

Mr. Waldo Rasmussen, Associate Director
International Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Rasmussen:

Thank you for your letter. Although I saw Mr. Sandberg in Buffalo everybody was so preoccupied with the parties and other events that I did not have a chance to discuss the Ben Shahn exhibition with him. However, as you suggest, I would very much like to get all the material as it comes through. To date the catalogue has not reached me, but no doubt it must be en route. Furthermore in the article which appeared yesterday in the New York Times there is reference to the many reviews which had been published. Would it be possible to obtain a set of these for our records as well as any others that may be printed during the entire circuit? I shall be most grateful to you.

Thank you also for advising me about the George L. K. Morris painting which is to be included in the Whitney exhibition very shortly. It was delivered today.

Sincerely yours,

EGH:gs

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January 16th, 1962

The Honorable Philip H. Coombs
Assistant Secretary of State for
Educational and Cultural Affairs
Department of State
Washington 25, D.C.

Dear Mr. Coombs:

At last, we have been able to re-assemble from various exhibitions the paintings which I promised to send to you. The list is now enclosed.

It is my understanding that the Department of State will provide insurance to cover these "works" of art from the time they are picked up at the gallery and/or warehouse until they are returned; that the cost of transportation from New York to Washington and return will be covered by the Department.

I also want to make certain that we may have the privilege of recalling individual items as they may be required for major one-man exhibitions, or in the event that the Corcoran Gallery may request that the gift be executed by obtaining physical possession of the "works" of art.

Sincerely yours,

RCH/ed
Encl.

cc: [illegible]

7/15/62

Dear Edith:

We enjoyed having you and hope that you enjoyed the evening as much as we did.

Leo and myself want to thank you very much for the very lovely gift which we both treasure.

Love
Evelyn.
Praeger

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Perhaps you are wondering why I speak of the Tea Chest as the Robinson Half Chest. A boy named John Robinson rescued the chest from the Boston beach the morning after the Tea Party occurred.

The logs of the three ships moored in Boston Harbor in 1773, from which the tea was emptied and the chests thrown into the sea, reveal a total of 342 chests of tea on board the three ships. Of that number there were 274 (net weight 84 pounds) whole chests and 68 (net weight 54 pounds) half chests. In the research done by me in connection with the Robinson Tea Chest, it was a revelation for me to learn that there were whole chests and half chests on board the ships.

There are only two chests known to have survived the perils of the Boston Tea Party, and they are not of the same size. The Robinson Tea Chest is one of the half chests, and the other tea chest owned by the Boston Tea Party Chapter of the Daughters of the American Revolution now in Royal House, Medford, Massachusetts, is a whole chest.

The Robinson Half Chest has been preserved and cherished by three families, to-wit:

1. John Robinson, his sons and his widow.
2. Solomon Shaffstall, whose wife was a sister of the wives of John Robinsons's two sons, John Robinson, Jr. and Ezra Robinson.
3. Mary Lurana (Cade) Ford, granddaughter of Solomon Shaffstall and mother of the present owners of the chest, William Cade Ford and myself.

All of these facts are set out in detail in the brochure. The three families have bridged five generations and one hundred eighty-nine years. Of that period one-third of the time the Tea Chest and the writer of this letter have been sheltered by the same home roofs.

If you would desire to have further information relating to the Robinson Half Chest, I should be glad to supply you with it.

Sincerely,

Helen Ford Waring

(Mrs. George L. Waring)

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U.S. TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
PUBLIC INFORMATION DIVISION
WOrth 4-4021

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news release

IR-437

FOR RELEASE

Wednesday, January 17, 1962

The Commissioner of U. S. Internal Revenue, Mortimer M. Caplin, warned taxpayers that the Service will closely scrutinize deductions for charitable contributions of noncash items, especially where the item is an art object.

Commissioner Caplin made it clear, however, that proper deductions to charitable institutions will in no way be affected, but excessive deductions based upon unethical tax schemes will be vigorously questioned.

In issuing the warning to taxpayers, the Internal Revenue Service however, recognized that donations to museums, educational charitable and other institutions had contributed to the cultural resources of the nation and tax provisions are designed to encourage bonafide gifts.

However, more rigorous examination by Internal Revenue of such donations has been made necessary by widespread reports of tax abuses under provisions of existing laws.

Commissioner Caplin said that the Service has found a significant number of cases in which it appears that taxpayers and art and other so-called experts are working together to arrange for the purchase, overappraisal, and donation of an article. The taxpayer pays one price for the article and claims a deduction far in excess of that price,

(more)

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 23, 1962

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

May I take this opportunity to thank you for having lent your beautiful pastel drawing Night Fires to the exhibition THE DRAWINGS OF JOSEPH STELLA for the period October 1960 through November 1961. During that time, your drawing was exhibited at The Museum of Modern Art, New York; the Currier Gallery of Art, Manchester, New Hampshire; the Addison Gallery of American Art, Andover, Massachusetts; the Atlanta Art Association, Atlanta, Georgia; the Dallas Museum for Contemporary Arts, Dallas, Texas; Colorado Springs Fine Arts Center, Colorado Springs, Colorado; Columbus Gallery of Fine Arts, Columbus, Ohio; J. B. Speed Art Museum, Louisville, Kentucky; the National Gallery of Canada, Ottawa; and the Baltimore Museum of Art, Baltimore, Maryland. I know that the inclusion of Night Fires added immeasurably to the quality and interest of the exhibition.

I am enclosing a Receipt of Delivery form, which I would very much appreciate your signing and returning to the Museum Registrar, in the enclosed envelope.

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
Circulating Exhibitions

P.S. I have just received your letter of January 16, 1962, in which you inquired about the location of the other two drawings which you lent to the exhibition. These drawings are currently on exhibition in the City Art Museum, St. Louis. You may remember that on January 16, 1961, Porter McCray wrote you requesting an extension of the loan period of the three drawings you lent, from November 1, 1961 (as originally requested) to June 1962. In your reply to him of January 27, 1961, you granted his request that Abstraction and Steel Mill remain in the exhibition through June 1962 (and asked that Night Fires be withdrawn after Baltimore.) In

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GUMP'S

Agents in:
AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

January 29, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

My Eastern trip is set for this next week-end, so I will be in New York on Monday, February 5th. This trip I am going to stay at the Barbizon-Plaza as Ross Smith assures me it is quite comfortable.

I did so enjoy seeing you here in San Francisco, only wish you could have remained longer in our fair town. If things are not too hectic for you next week perhaps we could get together for dinner.

Sincerely,

Helen

Helen Heninger
Director
Art Gallery

SINCE 1861

250 POST STREET • SAN FRANCISCO 8 • CALIFORNIA • U.S.A. • YUKON 2-1616 • CABLE ADDRESS • PALETTE

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

January 19, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Do you have a photograph of your own inspirational Shaker drawing which you very kindly said you would be willing to lend us? If you do have, please send me one.

I am planning to photograph some of the Rockefeller furniture on Tuesday, January 30. It would make quite a day, but do you think we could also do some of the Sheeler things?

With the kindest regards,

Sincerely yours,

Henry P. McIlhenny

HENRY P. McILHENNY
Curator of Decorative Arts

jtw

January 16th, 1962

Exhibition Department
American Federation of Arts
41 East 65th St.
New York 21, N.Y.

Gentlemen:

We have had some previous correspondence regarding a Stuart Davis lithograph "CLICHE" which was consigned to you on May 25th, 1958. The original arrangement, according to these records, was that the exhibition would end September 1960 but there was an extension for an additional year.

Would you be good enough to let me know when we can expect the final return.

Sincerely yours,

EGH/ef

[redacted]

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...rior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 16th, 1962

Mr. Felix Landau
702 North La Cienega
Los Angeles 46, Cal.

Dear Mr. Landau:

With the beginning of the New Year, I am trying to clean up our consignment invoice file. As you know, you have had a great many objects from us transferred from earlier consignments to March 8th, 1961.
How about sending all that material back, plus the items from a subsequent consignment dated April 22nd and get some nice clean, fresh stock in return.

Sincerely yours,

HH/ef

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B. S. Oring
INSURANCE

60 JOHN STREET. NEW YORK 38
TELEPHONE: WHITEHALL 4-4965-6

NEW ADDRESS:
96 FULTON STREET
NEW YORK 38, N.Y.
BEekman 3-1317-8

Jan. 15th, 1962.

The Downtown Gallery,
32 East 51st Street,
New York, N.Y.

Gentlemen:

Mr. Oliver Smith, 70 Willow Street, Brooklyn, N.Y. purchased paintings from you and has requested that you be good enough to send me appraisals for same in order that they may be insured properly.

A self addressed envelope is enclosed for your convenience.

Thank you.

Very truly yours,

B. S. Oring

BSO:L
ENC.

January 27, 1962

Mr. Leonard B. Schlosser
Lindenmeyr Schlosser Company
53rd Avenue at 11th Street
Long Island City, 1, New York

Dear Leonard:

As you were no doubt advised I have been away and therefore did not answer your letter more promptly.

In referring to our records I find that I require some additional information on the Weber before I can furnish the information you requested. Unfortunately we have no photograph of this gouache, and for some unknown reason no size is listed. Would you be good enough to supply both if possible, but certainly the latter? I can then send you the appraisals you require for insurance purposes.

Sincerely yours,

EGH:gs

[redacted]

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acquisitions today.

And so I am glad to be of service to you. I certainly wish that you and Carol would make more frequent visits as I so much enjoy seeing you.

My very best regards.

Sincerely yours,

EGH:gs

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January 26, 1962

Mr. Lee Nordness
Nordness Gallery
831 Madison Avenue
New York 21, New York

Dear Lee:

Thank you for your letter.

As you can gather at least four of the five artists have already sent the material to me and in almost every instance I was requested to ascertain the names of the other artists to be included. This is the usual procedure, and particularly so in this instance since it is to be a "definitive" volume on American art their curiosity has been greatly aroused. Thus please send me the list so that I can satisfy their curiosity.

After all the shindigs I have been obliged to attend I am right up to my ears in work, but within a week or so hope to be sufficiently relaxed to have a few evenings available without spending them with my cellphone. Give me a ring in about ten days or so won't you? Meanwhile drop me a note about the list referred to.

Cheerio,

EGR:gs

[redacted]

.ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 16th, 1962

Mr. Norman A. Geske, Director
The University of Nebraska
Lincoln 8, Nebraska.

Dear Norman:

We will follow your suggestion and have all the material ready for the Schuman Traffic Agency, which will have two pick-ups. The Ratner triptick is at the warehouse, Hayes Storage, Inc. and the Zorach and Epstein are both at the gallery.

We have nothing by Jack Zajac but I am pleased that you are getting the large sculpture from Milwaukee Art Institute. We sold this from our one-man exhibition and have nothing in any large dimension or any religious theme. I would suggest that you write to the Felix Landau Gallery in Los Angeles.

I am so glad that you are planning to be in New York and as usual, look forward to your visit.

Sincerely yours,

HM/ef

January 17th, 1962

Current appraisal, for insurance purposes, of the picture described below is

Ben Shahn - Tennis Court Tempera, 1948,
21" x 9" $900.00

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaer is living, it can be assumed that the information ay be published 50 years after the date of sale.

[redacted]

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M. B. KAPLANSKY
54 OLD PARK ROAD
TORONTO 19, ONTARIO

Jan 23, 1962

Dear Edith,

I hope you had a nice vacation in Kauai, relaxing in the sun, and that you have recuperated from your accident. We hope to be in New York again in May, and we will be interested to see some more of Tseng-Yu-Ho's work.

I saw in the Sunday Times of Jan 21st that Ben Shahn has done some drawings for a Passover Haggadah. Do you know when it is going to be published and by whom. When you answer would you please send a color slide of the Weber we bought, "Multiple Portraits."

Thank you, and till our next trip,

Sincerely

Kaye

1962

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The Corcoran Gallery of Art

Washington 6, D. C.

OFFICE OF THE PRESIDENT

January 29th,
1 9 6 2.

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

This is to acknowledge receipt of your letter of January 25th, 1962, referring to the delay in receiving from Mr. Bartlett Hayes the "final decision", and enclosing a list of works of art all approved by Mr. Hayes.

I was surprised to receive the list, as I understood that Mr. Hayes was to act as one of a committee of three to advise the Gallery with reference to the matter of selections, the other two members of the committee being yourself and Mr. Williams. This committee was not to act until the terms and conditions of the gift had been determined so that we would know whether the Gallery was in a position to accept it.

I understood from your letter of October 20th that you agreed with this and that you would get the formal papers to us for our approval. Subsequently you advised that there was some delay and that you may have something for us by November 10th. On that date I called on you in New York and we discussed the matter generally, but you advised that your lawyer had been away and that you had been unable to conclude the conditions.

We had the annual meeting of the Board of Trustees today and I advised them of the situation and read to them your letter of January 25th. The Board has asked me to extend to you their appreciation of your continued interest in making the gift and to advise you that they are anxious to find out definitely what the terms of the gift are. As soon as I receive the terms from you in a form that I can submit to the Board I will immediately call a meeting of the Board to act on your conditions, and there will be no delay on our part.

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ROBERT DAVID STRAUS

January 18, 1962

Dear Edith:

I am thrilled with the Ben Shahn. I liked it immediately upon seeing it in your gallery, but could not seem to get Carol enthused. She is a good actress. I hope you think as I do that it is good Shahn and an important one. I would like to know more about the emotions and reasoning behind Shahn's doing this series, as I know very little about the history of this incident. I would like for you to advise me of any reference I may use in reading up about it.

You will remember when I talked to you in New York I advised I would write you for an evaluation of the paintings we have purchased from the Downtown Gallery, which evaluation I want to use for insurance and estate purposes. I am listing the pictures and I am sure you have all data concerning them.

Paul Burlin - "Tension and Coils" (Oil)
Arthur Dove:- "Dawn #2" 1932 15¼x14¼
"Willow Trees" 1938 7x5
"Sunrise" 1941 7x5
Yasuo Kuniyoshi - "Day is Gone" 1945 Dwg. 26x20
"Prettiest Girl in the Village"
Jacob Lawrence - "Catfish Row"
George L. K. Morris - "Mixed Doubles"
Georgia O'Keefe -"Patio Door in Red"
Ben Shahn - "Veterans Attacking the Flag (Drawing) 10½x7¼
"Hand with Brush" (Drawing) 1951 8¼x10
"The World of Sholom Aleichem" (33 Drawings)
Charles Sheeler - "Barn Abstraction" 1946
Reuben Tam - "Moon and Wave"
Karl Zerbe - "The Blue Clown"
William Zorach - "Sleeping Kitten" (Bronze Sculpture)
Stuart Davis - "Under the Bridge" Street and Bridge 1930
John Marin - "The Little Sailboat" W.C. 1924 - 21½x17¼

I have two Rattner paintings and one Max Weber, all of which I bought from the Rosenberg Gallery some years ago. Because I realize you can give me a better evaluation of these paintings, I am going to send you a color picture of all three for this valuation.

Thank you for your efforts in my behalf.

Best personal regards.

Bob

tice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 15th, 1962

Mr. Francis Brennan, Vice-Pres.
McCann-Erickson, Inc.
485 Lexington Ave.
New York 17, N.Y.

Dear Hank:

I am sorry to be so dilatory in my reply, but I have been waiting for Ben to drop in as I was completely unfamiliar with the painting in your possession.

After talking with Ben, I am now prepared to give you the current market value which appears below -

PRISONERS, 14 3/4" x 20-5/8",
Gouache - $2500.00

Sincerely yours,

EGH/ef

Now you can start your archives which is more than I have done with my collection, but nobody ever tells me anything.

I hope you enjoy living in Harlem and take good care of your old mother.

Love,

EGH:gs

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January 25, 1962

Mrs. Martha Jackson
32 East 69th Street
New York, New York

Dear Mrs. Jackson:

At your secretary's request I am glad to give you the current valuation for insurance purposes of the painting listed below.

John Marin	IN THE RING 19x24½"	1941	w/c	$ 6000.

Sincerely yours,

EHHgs

January 14, 1963

Mr. Ralph F. Colin
Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, New York

Dear Ralph:

I am so sorry that I cannot attend the meeting next Friday. Some weeks back I accepted an invitation to the Corcoran opening and a dinner preceding the event plus some other arrangements I made for the early part of the afternoon.

I am sure the meeting will get on splendidly without me although I looked forward to seeing not only Miraki and Suetzoff whom I know, but also one or two other dealers with whom I am not acquainted.

Sincerely,

[redacted]:ik

[redacted]
tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Albright-Knox Art Gallery
Buffalo 22, New York
Members' Gallery

January 29, 1962

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Since my last letter to you we have sold the Ben Shahn Lute and Molecules #1 and would like very much to have another one, in addition to the information about it. I hope very much that you have this particular Shahn for we have a couple very interested in purchasing it.

If the Shahn is available, could you please send it as soon as possible and in the least expensive way.

Thank you for your help.

Sincerely yours,

Susan Flamm

Mrs. Eugene Flamm, Secretary

Mrs. Murphy asked if there would be a definite date set which would clarify the meaning of the term "Early American Folk Art". Mr. Martinson explained that the term was intended to refer to those works of art, hand-crafted artifacts and decorations, uniquely American in character, which do not significantly reflect the influences of formal academic principles or the mass-production techniques of the industrial revolution. Miss Allis mentioned that the noteworthy Carousel Roosters of the Halle Collection were made as late as c. 1906. After considerable discussion, it was agreed that the setting of an arbitrary date was open to question. At the suggestion of Dr. Jones, it was decided that this matter be thoroughly examined by a group of experts.

Mrs. Guinzburg inquired how the acceptability of gifts would be determined, and it was generally agreed that what was referred to by Dr. Jones as the "Iceberg method" be adopted. That is, all gifts, regardless of quality, be accepted whenever possible, with only the choice items reserved for actual exhibition, the remainder euphemistically known as a "study collection".

Following this, Mr. Martinson stated that, since there seemed to be some confusion in many minds concerning what constitutes folk art, it had been decided by a provisional committee that the interests of the Museum might best be served by showing, in an initial loan exhibition, the type of material that the Museum eventually hoped to display in its permanent quarters. Such material would be acquired by loan, gifts, purchases and bequests. The initial exhibition should be held next fall in some large open area, available easily to the general public. Mr. Ryle suggested the area at the southeast end of the street floor of the TIME-LIFE Building; he suggested that an officer of the Museum contact Mr. Bernard Barnes of Luce Publications.

Colonel Riegelman strongly recommended that "Brick and mortar" planning be instituted as early as possible, and all present seemed to be agreed on the Upper West Side area from the 50's to Lincoln Center as a proper location to consider.

The method of financial backing for the museum was discussed and it was suggested by Mrs. Halpert that the major foundations be immediately contacted. Mr. Martinson said that $5,000 had been pledged to defray the costs of the introductory exhibition, and that while at least another $5,000 would be needed, he felt that major help toward a permanent installation could not be expected until the exhibition took place which would demonstrate the exact character of the Museum.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 15th, 1962

Mr. Waldo Rasmussen
Associate Director
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

Dear Mr. Rasmussen:

Thank you for sending me the itinerary of THE STIEGLITZ CIRCLE exhibition.

It just occurred to me that I have never received from your office the final museum list for the [redacted] retrospective. The only record I have is of Amsterdam. Won't you be good enough to supply this information at your convenience, as it is extremely important for us to know where such exhibitions tour. You know, of course, that we maintain very exact archives.

Sincerely yours,

[redacted]/ef

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ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

UNIVERSITY OF TORONTO

100 Queen's Park, Toronto 5, Canada. Walnut 3 6611 Cables: ROMA–Toronto

January 29, 1962

The Downtown Gallery Inc.,
32 East 51st Street,
New York 22, N.Y.
U.S.A.

Dear Sirs,

Mr. Heinrich has requested of us that we return the two posters to your Gallery which you so very kindly loaned for our poster exhibition.

We have asked our customs clerk to prepare the necessary export papers and hope to ship the posters to you within the following week.

We will inform you of the exact shipping date.

Sincerely yours,

Dorothea Hecken

Dorothea Hecken, Registrar
Art & Archaeology Division

DH/tbm

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January 29, 1962

Mr. Warren Leslie
Neiman-Marcus
Dallas 1, Texas

Dear Warren:

When Stanley Marcus dropped in a few days ago I called his attention to the fact that we are still waiting for a settlement on the incredible amount of damage incurred in the handling and return transportation to the gallery. I am referring to the Folk Art collection.

Frankly I cannot understand why this matter has been so thoroughly neglected. I had planned a very important exhibition of Folk Art at the gallery last December and postponed it until Feburary since I could not include the outstanding paintings and sculptures in their current state, hoping of course that by this time everything would have been repaired or eliminated entirely. Needless to say there has been loss of business in connection with the objects which were for sale. Also we have been obliged to retain all the material on the premises where we are terribly crowded and where there is danger of fire as opposed to the special vaults we have in the warehouse for all the objects not on exhibition.

I feel that I have been extremely patient in this connection and have controlled my annoyance at receiving no replies to my previous correspondence, telephone calls, etc. The insurance adjuster was here arriving very late one afternoon and took some photographs until the light gave out promising to return shortly after. Here again there has been dead silence.

At this point I think my only recourse is to send you a bill for all the broken objects and have you handle the matter from your end because all other efforts have been entirely hopeless.

I am sure that you will agree that I would be justified in carrying out this suggested plan and unless I hear from you within the next

(more) over

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January 16th, 1962

Mrs. Arthur Endl
47 East 88th St.
New York, N.Y.

Dear Mrs. Endl:

In response to your request, I am pleased to give you what I consider the current market value of the painting you acquired in 1956 -

Freed - MARCH YELLOW oil - $1000.00

Sincerely yours,

HHH/ef

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January 22, 1962

Mr. Edward H. Dwight, Director
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Edward:

No doubt you have heard from the various characters involved in the matter relating to the Stuart Davis painting entitled AMSIDE.

Mr. Sherwood A. Garner, the adjuster, arrived here with an ex-employee of the Hammer Gallery (as expert) and what probably was his personal assistant to discuss the entire matter.

Meanwhile I had checked with two restorers and was advised that relining the painting currently would be very damaging as the heat involved in the process would affect the "fresh" paint. By the time they got through describing the obviously unsatisfactory results I was too depressed to discuss it with anyone else. However I think Garner and his aides realized that the painting could never be the same under any circumstances. While the Rattner is no problem whatsoever for the simple reason that the technique is such that any repairs will fade into the background the technique used by Davis in maintaining a like tonality throughout the canvas makes it impossible to do a satisfactory job. Needless to say Stuart is quite broken up about it as it took him a good many months to complete this picture.

Therefore I suggested that the Milwaukee Art Center enter a claim for the entire sum involved as listed in our original consignment. I doubt whether there will be any problem about collecting the amount of $10,000 net as indicated. Perhaps the insurance company can get someone to do something about the painting which will make it salable to some other institution or individual, although Stuart would love to see it completely destroyed. I have a feeling that Mr. Garner and Mr. Ehrlich were prepared to carry out this plan.

I am enclosing a copy of the letter I received from Alain G. Boissonnas which is self-explanatory. It is too bad that all this occurred, but despite my distress my affection for you and the Center has not diminished whatsoever. Also I managed to borrow from one of our

(more) over

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THE TATE GALLERY, LONDON S.W.1.

JR/CB

25th January, 1962

Mrs. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your good wishes, which I cordially reciprocate, and for the interesting news about the proposed Cultural Center in Hawaii. I should be most anxious to help you in any way possible to obtain literature about the State-sponsored cultural organisations in Britain. Unfortunately, I cannot quite be sure of the exact title of the pamphlet to which you refer, but the Arts Council of Great Britain (4 St. James's Square, S.W.1.) have suggested to me that a booklet produced for the Central Office of Information, The Promotion of the Arts in Britain, 1961, might be the sort of think you require, and I am asking for a copy of this to be sent to you. Mr. Eric White, Assistant Secretary of the Arts Council, would also be a useful man to contact about this type of project, and I am taking the liberty of forwarding to him an abstract of the relevent part of your enquiry.

I think one of the main features in the organisation of bodies such as the British Council and the Arts Council which we value so much is their independence from political interference in matters of taste and education. These Councils are constituted by Royal Charter and are responsible to Parliament only insofar as regular reports of their activities have to be submitted to the Prime Minister (these reports are, of course, made public), and to the Treasury from which they derive their funds at the government's direction.
The appointment of the most senior officials is vetted by the Prime Minister, just as are the appointments of the Trustees of the Tate and the National Gallery, for example, but within these limitations staff appointments at all but the most senior levels and policy-making are the independent prerogatives of the individual departments, councils or galleries. It goes without saying, I hope, that every effort is made to recruit staff for their professional qualifications and abilities.

P.T.O.

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a

A-12, U-1, Slocum Heights
Syracuse 10, New York

January 22, 1962

Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Sir:

I am interested in purchasing some artwork by Ben Shahn. I would prefer a less expensive print if possible since my husband is still a student at the University here. Later I hope to purchase more work by him. I would appreciate a catalog of his prints that are for sale.

Very truly yours,

Mrs. John S. Fujii

Mrs. John S. Fujii

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January 16th, 1962

Mr. Waldo Rasmussen
Associate Director
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

Dear Mr. Rasmussen:

As you now about gather from my frequent correspondence, I am trying to organize the New Year by checking through all our consignments.

On October 14, 1960, three paintings by Joseph Stella were borrowed for a circulating exhibition. One was returned to us in November - the other two are evidently still in transit, although the invoice gives the closing date of the show as November 1, 1961.

I am organising an exhibition at the gallery, in which it is imperative that I include ABSTRACTION 1912-1933. Can that be removed for immediate shipment to us? These long range exhibitions make life very difficult for all of us; don't they?

Sincerely yours,

HGH/ef

Tillich

HARVARD DIVINITY SCHOOL

Office of the Dean
45 Francis Avenue
Cambridge 38, Massachusetts

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January 15, 1962.

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Will you please excuse the long delay in answering your letter of December 7, 1961. It is partly due to the fact that Professor Tillich was seriously ill and for two weeks in a hospital, partly to the fact that there are no transcripts of Professor Tillich's talk on ART AND THE ULTIMATE REALITY available.

This lecture, however, was printed in [illegible]DIMENSIONS and I have to suggest that you try to get a copy of this periodical.

With regret, sincerely yours,

Hildegard K. Gumppenberg

Hildegard K. Gumppenberg
German Secretary to Prof. Tillich

material you (or your dealer) submits will be used to write an 850-word article on your background. The article will be purely expository, with no critical evaluations. Your importance and vitality on the contemporary American art scene are assumed by your inclusion in the book. Allen S. Weller, Dean of the College of Fine Arts at the University of Illinois, will write the text.

It is hoped that this book will serve as a definitive volume on major American artists. Its title: ART:USA:NOW.

I wish to thank you for any and all cooperation you can allow; and since I am operating under deadlines, any expedition you can extend will be appreciated. If you have any questions, please telephone me at TR 9-2250.

Sincerely yours,

Lee Nordness

LEE NORDNESS

cc: Your dealer.
1 enclosure

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330 TOMPKINS AVENUE
STATEN ISLAND 4, N. Y.
Telephone Gibraltar 7-6800

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January 16, 1962

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Att: Miss Edith Gregor Halpert
Director

Dear Miss Halpert:

We are doing our utmost to furnish as complete a service as possible, but please realize that there is a human equation in our profession and it is impossible for our readers to obtain every clipping which appears.

We note that clippings are being sent in volume, and as stated previously, would suggest that you notify us where your exhibitions will be held or if there are any special articles to watch for.

Sincerely yours,

HENRY ROMEIKE, INC.

H. J. Romeike

NJR:mt

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1/22/62

Honolulu

Dear Edith:
Received a corking good roundup story, on order, from AP...and then, due to a skimpy Art Page with far more news than space, had to distill Betty's story down to the fragmentary size you see here.

Anyhow, have given story prominence it deserved, including color...even if lousy press work did smear the blue all over the paper.

If you ever have, or get, a story on what this will all do to the prices, and demand for her work, let me have it.

Congratulations to you both.
am elated over what happened. Earl

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material you (or your dealer) submits will be used to write an 850-word article on your background. The article will be purely expository, with no critical evaluations. Your importance and vitality on the contemporary American art scene are assumed by your inclusion in the book. Allen S. Weller, Dean of the College of Fine Arts at the University of Illinois, will write the text.

It is hoped that this book will serve as a definitive volume on major American artists. Its title: ART:USA:NOW.

I wish to thank you for any and all cooperation you can allow; and since I am operating under deadlines, any expedition you can extend will be appreciated. If you have any questions, please telephone me at TR 9-2250.

Sincerely yours,

Lee Nordness

LEE NORDNESS

cc: Your dealer.
1 enclosure

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January 22, 1962

Mr. William J. Hesthal
Curator of Collections
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mr. Hesthal:

Thank you for your letter.

It was indeed a great pleasure to see you and I hope that you will have occasion to visit us again from time to time.

The loan forms are enclosed as you requested together with all the information we had available. Photographs will be sent to you as soon as we obtain prints from our photographer.

My very best regards.

Sincerely yours,

EHH:ge
enclosures

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS
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VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212
CABLE ADDRESS
"ARTDEALAS, NEWYORK"

January 16, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have your letter of January 14 and, of course, I am sorry that you can not be with us.

I just thought that I had better remind you that the four Boston dealers whom we invited are Childs, Light, Vose, and Mirsky. Swetzoff has not yet been invited and, accordingly, you should not mention anything to him if you see him.

Sincerely,

Ralph F. Colin
Administrative Vice President

RFC:ji

[redacted]

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[redacted]

[redacted]

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January 13, 1962

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS
DEPARTMENT OF PRINTS

Mrs. Edith Halpert
The Downtown Gallery
32 West 51 Street
New York, N.Y.

Dear Mrs. Halpert:

I am again happy to advise you that the Museum has purchased the Composition in Green and Gray gouache painting by Arthur Dove. Would you be good enough to send a bill for this to my attention.

With all best wishes.

Sincerely,

Peter A. Wick

Peter A. Wick
Assistant Curator

F

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

January 18, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I just received your note of the 16th as I was about to write you to let you know that I'm coming into New York next week on a very special piece of business. Although I may have all my days tied up, I hope to have the evenings free and am anxious to spend one of them with you.

Sending back the consigned items will have to await my return here. I hope we can discuss replacements while I am in New York.

I wonder if you would give some thought to the possibility of a Zajac painting show some time this spring. I have had a very enthusiastic letter from Jack from Rome saying that he has done a number of new paintings that he is very happy with. There could also probably be some new sculpture which he has been working on since his return to Italy. One of his paintings will be in the figure show at the Museum of Modern Art and another one has just been invited to the Virginia Quadrennial.

Mitzi and I were very disappointed that your plans to visit Los Angeles did not work out, but Hawaii must have done you a lot of good. I got a top-flight report on you from Fred Wight. As a matter of fact, we had our own troubles at Christmas. Mitzi was in bed eight days with a very bad virus infection.

I look forward to seeing you again.

Sincerely yours,

Felix Landau

FL:mb

Cable / GALLAND

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C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Jan. 29-62

Miss Edith J. Halpert

Dear Madam.

We offer a nice Oil Pen. Painting of 2 women busts, in one frame facing each other, Original & small one- fine con. price $75.00

If intrested advise, will send for yr inspection.

Very Truly
C. M. Heffner

#7796

Mr. Voorhees asked if participation in the New York World's Fair might be a possibility. Mr. Ryle, Public Relations Director of the Fair, said that the Fair's cultural activities would be centered around mid-Manhattan; he felt that the officials of the Fair would welcome the Museum's inclusion in the Fair's cultural program.

The Acting President then asked if anybody thought that the Museum project was off on a wrong track. The unanimous opinion was that it was a promising idea, and that the committee should proceed immediately to find a suitable location for both a temporary site for the "Museum in Formation" Exhibit (preferably the TIME-LIFE location) and a permanent site.

Generally, all present agreed to give plans for the Museum further thought and to contact Mr. Martinson with suggestions of additional committee members and proposals for the formation of several executive committees.

The meeting was adjourned with agreement that another meeting be held before April.

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

January 29, 1962

Mrs. Edith Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Your letter with a resume of information regarding the Davis is at hand. Mrs. Donovan has contacted our insurance company and upon their request we've sent them copies of your letter and Mr. Boissonnas'. It is certainly reassuring to know your feelings for us here remain the same.

I will convey your message to Mrs. Bradley and am sorry you can't be with us Thursday night.

Again, many thanks.

Sincerely,

Edward H. Dwight
Director

EHD:ad

AFA
Pat
Gk Pleuthner
mark AFA event.
T file copy

January 22, 1962

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Mr. Stewart E. Gregory
Belden Hill
Wilton, Connecticut

Dear Mr. Gregory:

In the event that you would like to see the PATTERSON PAIR by Micah Williams in their current glory, may I suggest that you drop in when you are next in the city.

The restorer has done a superb job and whether or not you are interested in acquiring these paintings I am sure you will enjoy seeing them. I look forward to your visit.

Sincerely yours,

BOH:go

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January 29, 1962

Mrs. Eugene Flamm, Secretary
Albright-Knox Art Gallery
Buffalo 22, New York

Dear Mrs. Flamm:

Thank you for your letter.

Despite all the activities I made it my business to peek into your Members' Gallery and was very much impressed with it. I also noted that a good many of the objects had already been sold. Congratulations.

A catalogue of an exhibition which included a Shahn LUTE AND MOLECULES is now enclosed. You will find all the data listed in connection with the process, etc.

Best regards.

Sincerely yours,

EDH:gs
enclosure

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Albright-Knox Art Gallery
Buffalo 22, New York

Members' Gallery

February 13, 1962

C
O
P
Y

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

The Ben Shahn silkscreen, Lute and Molecules, arrived February 9 in damaged condition. The cardboard tube had been flattened in shipping and the print was crushed in several areas. There are about nine areas in the brown painted part of the silkscreen that reveal chipped paint. I am returning the Shahn to you because we are unable to handle the work. If any insurance problems arise that have to be taken care of here, please let me know.

Mrs. Clarkson will be in New York from February 13 to 23 and is planning to stop in at your gallery.

Sincerely yours,

(signed)

Mrs. Eugene Flamm, Secretary

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January 22, 1962

Mr. Keith H. Baker
Baker Paper Company
36 Broad Street
Oshkosh, Wisconsin

Dear Mr. Baker:

I hope you will forgive me for not having sent photographs to you. A large collection of Marin paintings had been removed from the gallery for a forthcoming exhibition to be held at the Corcoran Gallery in Washington and subsequently at the museum at Manchester, New Hampshire. There was so much to be done in relation to photographing and recording these that we could not get the photographer to work with us on the few miscellaneous paintings. I hope you will bear with us and will wait until we can get some photographs taken of several in the two price categories.

I wish it were possible for you to come to New York to actually go through the paintings. Frankly I find it very difficult to make a selection for someone with whose taste I am not thoroughly familiar. Marin has such a variety of material that unless we sent about twenty-five photographs we could not give you any idea of the general cross-section. Incidentally is it possible for you to obtain in your locale a catalogue of the Marin exhibition held at the University of California and circulated to the museums in Boston, San Francisco, Cleveland, Minneapolis, Palm Beach, and the Phillips Gallery in Washington, as well as the Whitney Museum of American Art - from 1956 through 1957? This has a good many reproductions and I am sure that by referring to the catalogue you can give me a specific idea of which type of painting appeals to you especially, thus guiding me in

(more) over →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

As far as the ten Trustees of the Tate are concerned, they must, under the terms of our constitution, comprise four artist members, the remainder being drawn from the ranks of well-known collectors, some of whom have specialised knowledge of law and finance.

I hope this information will be of some use to Mr. Pritchard.

My best regards,

Yours sincerely,

John Rothenstein

Director

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20, Aoba-cho,
Shibuya-ku, Tokyo

29 January 1962

Miss Edith Halpert,
The Downtown Gallery,
32 E. 51st Street,
New York, N.Y., U.S.A.

Dear Miss Halpert:

Please allow me to introduce myself. I am an American research fellow in the field of Oriental art, specifically modern Japanese art. I am currently working on a book, Japanese Painters Today (soon to be published), and have worked toward promoting art exchange between the United States and Japan.

I am writing to you at the suggestion of Mr. Bernard Karpel, Librarian of the Museum of Modern Art, New York, to discuss possible distribution of a publication on Kuniyoshi, on behalf of Bijutsu Shuppan-Sha (BSS), the leading Japanese publishing firm in the fine and applied arts, to whom I am a consultant. The book was published by BSS in 1954 in commemoration of Kuniyoshi's posthumous exhibition at the National Museum of Modern Art, Tokyo, in 1954. It contains 72 illustrations including 16 color plates, with English titles; English texts, "The Art of Kuniyoshi" by Mr. Atsuo Imaizumi, Deputy Director of the National Museum of Modern Art, and "Yasuo Kuniyoshi" by Lloyd Goodrich of the Whitney Museum; English captions and chronology.

At present, BSS has some 400 copies in stock, which it is interested in distributing in the States. If we find a suitable distributor or bookstore, we would be happy to release them at a substantially reduced price (preferred flat sale in minimal lots of 100). In view of your long years of representing the late Kuniyoshi, I should be most grateful for your views on the foregoing, and any suggestions from you would be most appreciated.

Under separate cover, I am forwarding a copy of Kuniyoshi, and in the meantime, enclosed herewith are several illustrations, including color plates from the book for your review.

If you have any further questions, please contact Mr. Bernard Karpel at the Museum of Modern Art for general reference. I will hope to hear from you soon.

Yours very truly,

David Kung

David Kung

dk/ag
encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 23, 1962

Mr. William B. O'Neal, Director
Programs Division
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond, Virginia

Dear Mr. O'Neal:

When I returned from the big jamboree at the Albright-Knox Gallery I found your telegram and am now enclosing the completed forms and photographs.

However I have just made the discovery that the Stuart Davis painting will be called for much earlier than we had expected by the shippers who are attending to the collection of all the works of art for the World's Fair in Seattle. I am dictating this in my apartment in the evening and have no records to refer to but I am sure that there will be a conflict in date. Is it possible to make a substitution at this time since the catalogue has not gone to press? Won't you please let me know immediately? I am sending you two photographs as suggested substitutions. Please accept my regrets.

Sincerely yours,

EHH:gs
enclosures

Municipal 1961
Davis
Rare Coll.

Study for Paris Bit
1961
Coll. Lemon

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POLIER, MIDONICK & ZINSSER
ATTORNEYS AND COUNSELLORS AT LAW
60 EAST 42ND STREET
NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TULIN

MURRAY HILL 7-3577
CABLE: POLMIDARM NEW YORK

January 17, 1962

Bar Press, Inc.
54 Lafayette Street
New York 13, New York

Attention: Mr. Bob Rappaport

Dear Bob:

In accordance with my telephone discussion with you, I send you herewith the typewritten copy of a proposed STANDARD FORM GALLERY-ARTIST AGREEMENT. Also enclosed is a specimen of the Standard Form of Office Lease of the Real Estate Board of New York, Inc., this specimen being merely for the general format as circled in red by me.

You have suggested that a much more attractive composition for the proposed STANDARD FORM OF GALLERY-ARTIST AGREEMENT would be in printed pamphlet form. Since this is your expert judgment, you may pursue this plan for the galley proof.

As I told you, the enclosed typewritten draft is approximately 12 typewritten, double spaced, legal size pages. You have estimated that the cost of setting this contract in legible print for numerous galley proofs would be approximately $120. Hopefully it will be less. You have also said that you can send me a t least a dozen galley proofs for this initial charge. I would prefer to have approximately 30 galley proofs, so that our entire membership would received one galley proof instead of confining galley proofs to our Board of Directors.

You have estimated, that, if there are no changes in the galley proofs, you would charge approximately an additional $80 to print 500 copies of this STANDARD FORM GALLERY-ARTIST AGREEMENT in final pamphlet form for use by the members. In view of our present membership, we could distribute the final form pamphlet in quantities of approximately 15 copies for each member. Presumably this would be sufficient for those initial instances where members now expect to be using these form contracts.

You will note that at the end of the form we wish to have approximately 2 blank pages under the heading, similar to the Standard Real Estate Board of New York form:

"SPECIAL ARTICLES NOT PROVIDED IN STANDARD FORM OF GALLERY-ARTIST AGREEMENT, BUT FORMING A PART HEREOF:"

AFA

January 27, 1962

Dr. Irvin Taube
1139 Beacon Street
Brookline, Massachusetts

Dear Dr. Taube:

When I returned from a trip I found a message to the effect that you had called in my absence and made inquiries regarding several examples of American Folk Art.

You will find the information enclosed listing all the pertinent data including the price if for sale.

If you would like to have photographs sent to you we will be glad to do so with sufficient notice as unless we have prints available it requires a bit of time to obtain these from our photographer. May I hear from you?

Sincerely yours,

EOR:ge
enclosure

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Dear Edeth,
Do you think if is important?
Love Nanya

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531 Madison Avenue, New York City 21, N.Y.

15 January 1962

Mr. Charles Sheeler
Dows Lane
Irvington-on-Hudson
New York

Dear Mr. Sheeler:

A Swiss publisher has invited me to edit a book on vital contemporary American painters, and I have selected you as one of the group.

Because your contribution is a major one, I will be devoting four pages to your work, and will need the following information as soon as possible, in no case, later than February 1:

1) Four black and white photographs of important early paintings best exemplifying your stages of development.

2) Your signature, as you officially sign paintings. (Please write or print this on heavy board.)

3) One good black and white head shot. (This will be enlarged to one-half page.)

4) Four black and white candid shots, preferably "at work."

5) Suggestion of a new major painting to be used for full-page color reproduction. The book page will be 9" x 8", so a work near this proportion will give you a larger color reproduction. However, proportion should not be considered above quality.

6) Artist's statement, any length up to 250 words.

7) Answered questionnaire enclosed.

(I will, of course, pay all photographic expenses. If you do not have a good head shot and/or the candid shots, please let me know, and I will arrange to have a photographer take them.)

This book is primarily scheduled for European consumption, and thus far will appear in French, German, Italian and Swedish. It is important to promote contemporary American art abroad in a positive fashion. The biographical

TRafalgar 9-2250

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HOLLAND FESTIVAL

UNDER THE PATRONAGE OF H.M. THE QUEEN AND H.R.H. THE PRINCE OF THE NETHERLANDS

THE HAGUE-SCHEVENINGEN — AMSTERDAM

Festival Office: 30 Gevers Deynootplein - Scheveningen
Tel. The Hague 558700, 558701 - Cables: Festival Scheveningen
Amsterdam Office: 5 Emmaplein - Amsterdam-Z.
Telephone: 722245 - 723320 - Cables: Festival Amsterdam

Amsterdam , 19 January 1962

Mrs. E. Halpert
Down Town Gallery
32 East 51 Street
NEW YORK 22 , N.Y

Dear Mrs. Halpert,

You will be suprised to receive a letter from me , but
I have not forgotten you at all and I hope that every thing
is fine with you.

The reason of these letter is that a friend of my in Amsterdam
Mrs . de Swaan wants to bay a picture from Ben Shan , no 20 who (catalogus nummber)
is pressently in the Stedelijk Museum in Amsterdam .

Is that possibel? She is abel to pay you in New York,- what is the price?
If this picture is not for sale is there any otherone - ofcourse she
preferce no 20. Will you be so friendly and let me no as soom as possibbel.

Are you comming again to Holland , please let me know. I know a very intresting
young painter here Herman Gordijn,- that is realy something for the States.

Many regards and best wishes , yours

Mrs. E.C. Salomonson Keezer

P.S. please answer to my office address
c/o Holland Festival
Monthorststraat 10
Amsterdam -Holland

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January 15th, 1962

Mr. Jacob Schulman
38 No. Main St.
Cloversville, N.Y.

Dear Jack:

I was so glad to see you and regret we were interrupted by museum personnel and an occasional collector.

I checked our records and found that the painting you previously acquired - GARGOYLES #1, was considerably smaller than your new choice - - measuring only 25½" x 32", as opposed to JOB #7, the dimensions of which are 35" x 46".

You can guess the rest. There is considerable price differential and I thought it was best to apprise you of this fa ct before making out the new invoice.

Please let me know your wishes in the matter. Incidentally, those paintings were produced during the same year - 1959.

Best Regards,

Sincerely yours,

MH/ef

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February 23, 1962

Mr. Henry P. McIlhenny
Curator of Decorative Arts
Philadelphia Museum of Art
Benj. Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. McIlhenny:

I am enclosing three photographs of Shaker artifacts which I purchased last summer at the Shaker village. These were in the toolhouse and are called worm gears, but as you note I had them mounted as works of art and exhibited them here last year. There are many others, most of which are at my summer home in Connecticut, but I believe we have about twenty in the gallery for selection if these are of any interest to you for your forthcoming show.

Charles Sheeler phoned me yesterday and I just recalled that I had not sent you the information in connection with the insurance valuations. Would it be possible to set an overall figure of about $20,000. on the entire group for the moment, that is until I receive the photographs to present to a dealer who can supply the specific information regarding the individual objects? Won't you please let me know?

Best regards.

Sincerely yours,

BHH:ga
enclosures

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January 29, 1962

Miss Lillian Williams
Managing Editor
International Journal of Religious Education
475 Riverside Drive
New York 27, New York

Dear Miss Williams:

Indeed we shall be glad to cooperate with you by permitting the reproduction of Karfiol's painting MOTHER AND CHILD. However because there are several paintings by this artist under the same title can you send us a photostat or more detailed information about the painting you have in mind? We can then trace the negative and have a print sent to you.

Sincerely yours,

RGK:gs

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PALM BEACH ART INSTITUTE, INC.
NORTON GALLERY AND SCHOOL OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

January 24, 1962

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your letter of January 17th. Please do tuck the painting away in your storage vault and let me get our cumbersome wheels rolling.

Best regards,

Willis F. Woods
Director

WFW/gs

January 17th, 1962

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd St.
New York City.

Dear Mr. Barr:

During the past few weeks, I have had some correspondence with a Mr. Robinson who owns a painting by Eduard Steichen dated 1910. It measures 24" x 25". Robinson wrote to me in the hope of disposing of this picture - no doubt for a high price.

It occurred to me that this might be something of interest to the Museum. Evidently, the owner is not eager to have Steichen apprised of the fact that the painting purchased by his father was for sale. In any event, I thought you would like to hear of it and also they want to see the slides, as well as the correspondence.

If you are in the neighborhood, I would be very glad to show you the material.

Sincerely yours,

[redacted]/ef

[redacted] due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION

NATIONAL COUNCIL OF THE CHURCHES OF CHRIST IN THE U.S.A.

475 RIVERSIDE DRIVE, NEW YORK 27, N. Y. Riverside 9-2200

J. IRWIN MILLER, PRESIDENT REV. ROY G. ROSS, GENERAL SECRETARY

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January 26, 1962

Manager
DOWNTOWN GALLERY
32 East 51 Street
New York, New York

Dear Sir:

Can you give me permission to reproduce on the cover of the INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION, in one color, the painting "Mother and Child," by Bernard Karfiol? This is the one reproduced in the New York Graphic Society catalogue, and we can give a notation of available reproductions in color.

For this purpose I will need a black and white photograph. Since we are planning to use this picture on the December 1962 issue, I should like a photograph which I could keep on hand until that time, and shall be glad to pay for a new positive if you wish.

Our magazine is sponsored by the National Council of Churches. We are always glad to give full credit to sources for our illustrations.

Yours very sincerely,

Lillian Williams

(Miss) Lillian Williams
Managing Editor

LW:mam

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January 16th, 1962

Miss Mae Diffenbaugh
Sales Representative
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Sts.
Philadelphia 2, Pa.

Dear Miss Diffenbaugh:

In response to your letter, I can advise you that the selling price of GARGOYLES No. 3 is $5500.00. Incidentally, the price was indicated on our consignment invoice and also on the exhibition cards.

I tried to reach you by 'phone yesterday but was unsuccessful.

Sincerely yours,

EDH/ef

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January 26, 1962

Mr. Eric Sommer
4959 Wycliffe Road
Vancouver 8, B. C., Canada

Dear Mr. Sommer:

Thank you for your letter. The catalogue you requested is enclosed. I have added the sizes of the paintings together with the prices. However as you will note the majority of the paintings have already been sold, but we expect some additional work from Tseng Yu-ho in the near future. If you are interested after seeing the catalogue I shall be glad to send you some photographs.

It occurred to me that you might be interested in an explanation of the technique employed. A photostat is enclosed.

Sincerely yours,

EOH:gs
enclosures

ART:USA:NOW

BIOGRAPHICAL INFORMATION

Name of Artist:

Birth Dates:

Significant Art Education:

Important Exhibitions:

Prizes and Awards:

Official dealer:

Articles and/or Important Reviews:

Permanent Collections:

Other material you consider important:

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[redacted]

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January 22, 1962

Mr. Frank Bilodeau, Director
Sheldon Swope Art Gallery
Terre Haute, Indiana

Dear Mr. Bilodeau:

When I returned from Buffalo I found your letter regarding the "Dealers' Choice" exhibition. I am very pleased that it was so successful and that you also succeeded in adding to your own collection through purchase and gift.

I also found a note to the effect that the Eastern Express Terminal communicated with the gallery regarding a pickup. As we have no facilities other than the professional shippers like Budworth, etc. I did not want to issue any orders for the pickup as it will involve some expense for the Swope Art Gallery until I obtained your permission. Would you be good enough therefore to communicate with me at your earliest convenience as it is rather dangerous to leave the material in the Terminal. On the other hand if you would like to wire Budworth directly it might save some time. Many thanks for your cooperation, and best regards.

Sincerely yours,

EHHigs

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[redacted]

January 16th, 1962

Mr. Vincent DiGiacomo
L.C. Gumbinner Agency, Inc.
655 Madison Ave.
New York City.

Dear Mr. DiGiacomo:

Thank you for your invitation to serve on the award jury of the Art Director's Club.

In referring to my calendar, I find that I will be out of town on Friday, March 2nd, but if the weather is favorable, I certainly should be available by 5 P.M. At this time of the year, I hesitate to commit myself when flying is involved. Perhaps I can change my previous committment. In the meanwhile, will you be good enough to let me know who the other jurors will be.

Sincerely yours,

EDH/ef

January 22, 1962

Miss Carlene Samoiloff
314 Highland Avenue
Winchester, Massachusetts

Dear Miss Samoiloff:

Thank you for your letter.

While I have always been interested in the work of Macdonald-Wright and particularly so in the earlier examples, we have made a practice in this gallery to concentrate entirely on the artists whose names appear on the permanent roster.

If the price were considerably lower than cited I might like to add the painting to my own collection - of course after I saw the orginal or a color transparency - but under the circumstances I would suggest that you communicate with one of the many other galleries in New York.

Sincerely yours,

EGHiga

[redacted]

H. B. FREEMAN, D. D. S.
2000 BATHURST ST.
APT. 702
TORONTO - - ONTARIO

Jan. 11/62.

Dear Miss Gruber—

Re my statement - In figuring my balance I hadn't included the 400.00 from the 10/10/61 purchase. Also, is that 12/21/61 250.00 credit cancel?

Also, I further remind Mrs. Halpert that I'm still hoping for a Weber

Thanks.

H Freeman.

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

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18 January 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St
New York, N.Y.

Dear Mrs. Halpert:

This is a formal request for the watercolors you so generously indicated I might ask from you for our exhibition "Painted Papers - Watercolors from Durer to Our Time". Needless to say, your material is of the utmost significance to our show.

My trip has been most rewarding. Promised cooperation has been general and my optimism rampant.

I am enclosing our loan forms, which are inadequate in two respects for our catalog, as neither information concerning inscriptions is requested, nor consideration given to mixed mediums - ink and watercolor, gouache and chalk, etc., etc. Could I impose further upon your kindness and ask you to supply this information as well? Also photographs (at our expense) would be invaluable.

May I reiterate that works in the exhibition will be in artificial light and adequately guarded.

May I also thank you again for the graciousness with which you received me and the pleasure I had in talking with you.

Sincerely,

William J. Hesthal.

William J. Hesthal
Curator of Collections

MY REGARDS AND THANKS TOO, TO MR MARIN FOR HIS THOUGHTFUL ASSISTANCE

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THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square, London, S.W.1

TELEPHONE: WHITEHALL 9737 TELEGRAMS: AMEC, PICCY, LONDON

CHAIRMAN: THE LORD COTTESLOE, G.B.E.
SECRETARY-GENERAL: SIR WILLIAM EMRYS WILLIAMS, C.B.E.

29th January 1962

Dear Mrs. Halpert,

Sir John Rothenstein has shown me part of your letter of 12th January referring to the new Cultural Center to be set up in Honolulu. I shall be very pleased to supply you with information about the Arts Council of Great Britain; and as a first step I am sending you copies of:-

The Arts Council: what it is and what it does;
The Annual Report for 1960/61;
The First Ten Years.

Please let me know if you think that copies of our other Annual Reports are likely to be helpful.

If the Constitution of the new Cultural Center is under discussion, it is possible that a copy of our own Charter of Incorporation might be of use to the Drafting Committee. If so, I can supply one.

Yours sincerely,

Eric W. White

Eric W. White,
ASSISTANT SECRETARY

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

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January 23, 1962

Mr. Thomas Messer, Director
Guggenheim Museum
1071 Fifth Avenue
New York, New York

Dear Tom:

No doubt your secretary mentioned that I had phoned several times during the past week or so in the hope of reaching you and extending a personal invitation to see the current exhibition of Dsui-painting by Tseng Yu-Ho. There has been so much enthusiasm among the artists especially, as well as a large public that makes my faith in this artist justified, and I am of course very eager to have the opportunity to introduce her to you. The exhibition will continue until the end of the week and I trust that you will find a few moments to come in.

It was nice to see you in Buffalo even though the mob scenes made it impossible to stop off for a chat.

I look forward to your visit.

Sincerely yours,

EOH:gs

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 3-1877

Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Fraser, Jr., *Director and Secretary*

January 29, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, N. Y.

Dear Edith:

A few days ago I attended a meeting of the Board of The Fairmount Park Art Association. You are doubtless familiar with the activity of that group, in that they have commissioned a considerable amount of sculpture for placement in our Fairmount Park, and have been the agency who have backed the Philadelphia Museum and Henri Marceau when Philadelphia has been able to stage those several big outdoor sculpture shows.

They presently have a project in hand for the placing of several pieces of sculpture, not monumental in size, in an outdoor setting. The committee, with this particular project in mind, visited our current exhibition a day or two ago, at my invitation, in the hope that they might find things which would fill their need. The one piece which they unanimously approved, and for which they expressed great enthusiasm, was Bill Zorach's Puma. Both, then, as a member of the Board and as Director of the Academy, they have charged me to write to you concerning two particular aspects of possible purchase. The first, and I believe the most important, is the handsome material from which this piece is carved a practical stone for placing out-of-doors permanently where it will be subjected to a tremendous variance of heat and cold, rain, sleet, and snow, and even the possibility of children scrambling all over it? I am charged secondly to ask what concession in price might be made if this piece might become institutional property. You are familiar with the 15% sales commission which the Academy traditionally charges on items sold out of our annual exhibitions. The question, then, would be whether you and Bill would be willing to make an appreciable allowance beyond that point.

Now, quite apart from the official tone of what I have written above, you know how personally ambitious I have been to number a Zorach in our permanent collection.

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January 23, 1962

Dr. Algalee P. Adams, Head
Department of Art
Saint Cloud State College
Saint Cloud, Minnesota

Dear Dr. Adams:

Enclosed you will find a consignment invoice for the Shahns you requested. As he has not painted in oil since the twenties and limits himself entirely to the water media I hope you will find the list satisfactory.

I cannot recall what shipper you used last year, but would suggest that you have either Hahn Brothers or Budworth arrange for the pickup after the insurance has been attended to from your end. May I suggest that you communicate with the shipper directly?

Sincerely yours,

EOH:gs

[redacted]

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January 22, 1962

Mr. James A. Michener
Tinicum
Pipersville, Bucks County, Pa.

Dear Jim: (may I?)

I hesitated to write to you as I did not want to give you the impression of a hard or soft sell on my part, but I am eager to have you and Mrs. Michener see the current exhibition of a "fellow" Hawaiian - Tseng Yu-Ho. How however when the majority of the pictures on view are sold I feel more comfortable about communicating with you. Won't you come in? It will be so nice to see you and Mrs. Michener again.

My very best regards.

Sincerely yours,

DDK:gs

Photocopy

January 29, 1962

Mr. M. B. Kaplansky
54 Old Park Road
Toronto 19, Ontario, Canada

Dear Kip:

Thanks for your nice letter.

I sure had a wonderful vacation in Hawaii basking in the sun for ten consecutive days. The weather was simply glorious and I came back to New York after a stopover in San Francisco and showed off my tan wearing dinner clothes at the slightest provocation so more of it would be visible. Now I am back in the grind and am about ready for another vacation.

The Tseng Yu-ho exhibition has been a howling success with mobs and mobs coming in daily. About twenty paintings were sold and I have just written to her to send some new pictures which I saw in her studio during my visit. I will save a hot number for you.

We have no color transparency of the Weber but I am sending you a black and white photograph as a teaser. You will have to wait until you come in to see it in full color. I will also send you a catalogue of his current memorial exhibition at the Academy of Arts and Letters. This will be sent on the Boston University for the second showing and I am sure will be equally well received in New England. It is too bad that you cannot see this show which really presents a wonderful cross-section of his life's work. It is unfortunate that the catalogue has so few illustrations, but I know you are familiar with a good many of the pictures.

I am delighted that you are planning to be in New York and look forward to your visit in May. Do let me know ahead so that we can plan a gay party. Best regards.

Sincerely yours,

series
EHHrga P.S. The Hagodah/is being published in Paris and to date I have been unable to get any reply to my frantic letters and orders for the bulk of the edition. However I certainly will bear you in mind and will save a copy for your consideration.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 26, 1962

Mr. Frederick Baum
350 Fifth Avenue
New York 1, New York

Dear Fred:

Now I can sigh with relief. I was delighted to receive your bill.

However I would very much like to have a division made as some of the services relate to 32 East 51st Street Corporation. I am referring to paragraphs 3, 5, and 7. Would you be good enough to send me two separate invoices so that the charges can be made accordingly? Checks from each corporation will be sent to you promptly. Incidentally has anything happened in connection with the Uris claim? I have heard nothing from them since they sent photographers to record the actual damage. Mr. Schwarzkopf, our agent, accompanied these men who no doubt turned over all the material to Uris Brothers, etc. Has the claim been disallowed? I would very much like to know.

My Honolulu trip was as some of my friends would express "simply divine", but it does not take long in this joint to cancel out any beneficial effects and at this point I have just about given up the hope of getting someone as an aide and successor. Everyone likes the idea of a gallery basically for the social activities which are part of the setup, but are utterly bored with the practical work involved in the supervision of the enormous number of details - to say nothing of the basic philosophy in relation to the artists and the clients, and I am very happy that I made a temporary arrangement with Hyman Sweteoff insisting that he retain his gallery so that I would not have a sense of responsibility. He was perfectly charming and I enjoyed having him here very much, but we agreed within a short period that our ideas about American art and about the overall aspects involved were too varied for a successful future. Our parting was most friendly and the only embarrassment involved was that he refused any compensation, stating that he learned so much during the short period of his connection that he considered it sufficient remuneration. My next try, if any, might be someone from a graduate course in business administration. I think it would be easier to teach art than a respect for the overall pattern involving such vulgar details as assuming responsibility for packing, cataloguing and myriads of office

(more)

Galleria Nazionale d'Arte Moderna - Rome — March 20 - April 17

Moderna Museet Stockholm — (The dates for this showing are not yet final)

After the last showing of the complete exhibition, the graphic section will begin an independent tour throughout Europe and possibly to Japan and India returning to this country in October 1963.

With best regards,

Sincerely,

Waldo Rasmussen

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

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AFA

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January 27, 1962

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

Eureka!

We have just located the Erastus Field painting entitled NIGHT SCENE and will be very glad to send it to you for consideration if you like.

As I advised you it is in the condition that I found it originally as I refuse to have any restoration done before a painting is sold, particularly since so many museums and collectors (mentioning no names) are very definite in their ideas about the latter.

And so I expect to hear from you. Incidentally thanks for the check which arrived today in payment of the Deer weathervane. My very best regards.

Sincerely yours,

HCBiga

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

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DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

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PFA198 JA380
R LLC610 PD FAX RICHMOND VIR 19 442P EST
MISS EDITH HALPERT
DOWNTOWN GALLERY 32 EAST 51 ST NYK
NEED INFORMATION SHEETS AND PHOTOGRAPHS FOR "INTERNATIONAL CIRCUS NO 1" BY STUART DAVIS "LUCKY DRAGON" BY BEN SHAHN "SUN ROCKS TREES" BY CHARLES SHEELER, "RHAPSODY IN BLUE" BY TSENG YU HO AND INFORMATION SHEET FOR "UNDER SEA MOUNTAIN" BY STASACH
FOR CATALOG SEND SOONEST
WILLIAM B ONEAL VIRGINIA MUSEUM OF FINE ARTS

1 TSENG YU HO.

SAM HUNTER, DIRECTOR

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POSES INSTITUTE OF FINE ARTS
Brandeis University, Waltham 54, Massachusetts

January 16, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am sorry to say I could not fit a second visit in on Saturday with David Bakalar, a Boston collector. However, I told him he must go in next time he is in New York.

Please do send me a photograph of the early Zorach sculpture of his daughter which is on your terrace, for I would like to send it to Sidney Wien, as a possible acquisition for Brandeis under his new purchase fund.

I sent Arnold Maremont, the Chicago collector and a friend, the photostat of the wonderful Stuart Davis "Mural Painting", and told him he must get it!

I am very excited about the "Abstract Painting before 1920" exhibition all over again, and within certain limits of time and financing, will do everything I can to make it a success. Do let me know when you have your dates settled, so that I can make adjustments at this end. I shall also plan to look over the photographs you assembled for the show and to prepare a brief introductory text. Let us keep in close touch.

With all good wishes,

Yours sincerely,

Sam Hunter

SH/hrr

Appraisal

January 27, 1961

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Mr. Walter Seid
21 Flower Lane
Great Neck, L.I., N. Y.

Dear Mr. Seid:

I am so sorry to be late in furnishing the information you requested, but the Gallery has been quite hectic in the preparation of the current Kuniyoshi exhibition, as well as with a great many out of town visitors.

The painting by Abraham Rattner entitled GARGOYLES II Paris, and dated 1959, should be insured for a minimum of $3500.

Sincerely yours,

EOHtgo

[redacted]

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

January 26, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I have just called our insurance company to go over the claim for the Rattner damage. Please proceed to have the painting restored at the cost of $100 as quoted in your letter of January 23rd.

I am today also filing the amount of claim with the Railway Express Agency as the damage definitely occurred in transit.

Best wishes,

Sincerely yours,

Anne V. Donovan
Mrs. Laurence V. Donovan
Administrative Assistant

ad

will be only as strong as the public confidence and the Internal Revenue Service confidence which we expect to be engendered by the impartial and expert procedures which will be followed.

If you have any suggestions for the improvement of this proposal, our membership would be pleased to consider them in order to issue a joint statement of cooperation between the Art Dealers Association, Inc. and the Internal Revenue Service in this endeavor to serve the public interest.

Sincerely yours,

MLM:lrm

MILLARD L. MIDONICK
Counsel to
Art Dealers Association, Inc.

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Ceremonial Dance . . . reproduced for the benefit of UNICEF, the United Nations Children's Fund, from a water-colour by the African artist, François Thango, of Brazzaville.

☆

Danse cérémoniale . . . reproduction, au profit du Fonds des Nations Unies pour l'Enfance, d'une aquarelle due à l'artiste africain François Thango, de Brazzaville.

☆

Danza ceremonial . . . reproducción de una acuarela del artista africano François Thango, de Brazzaville. Contribución al UNICEF, el Fondo de las Naciones Unidas para la Infancia.

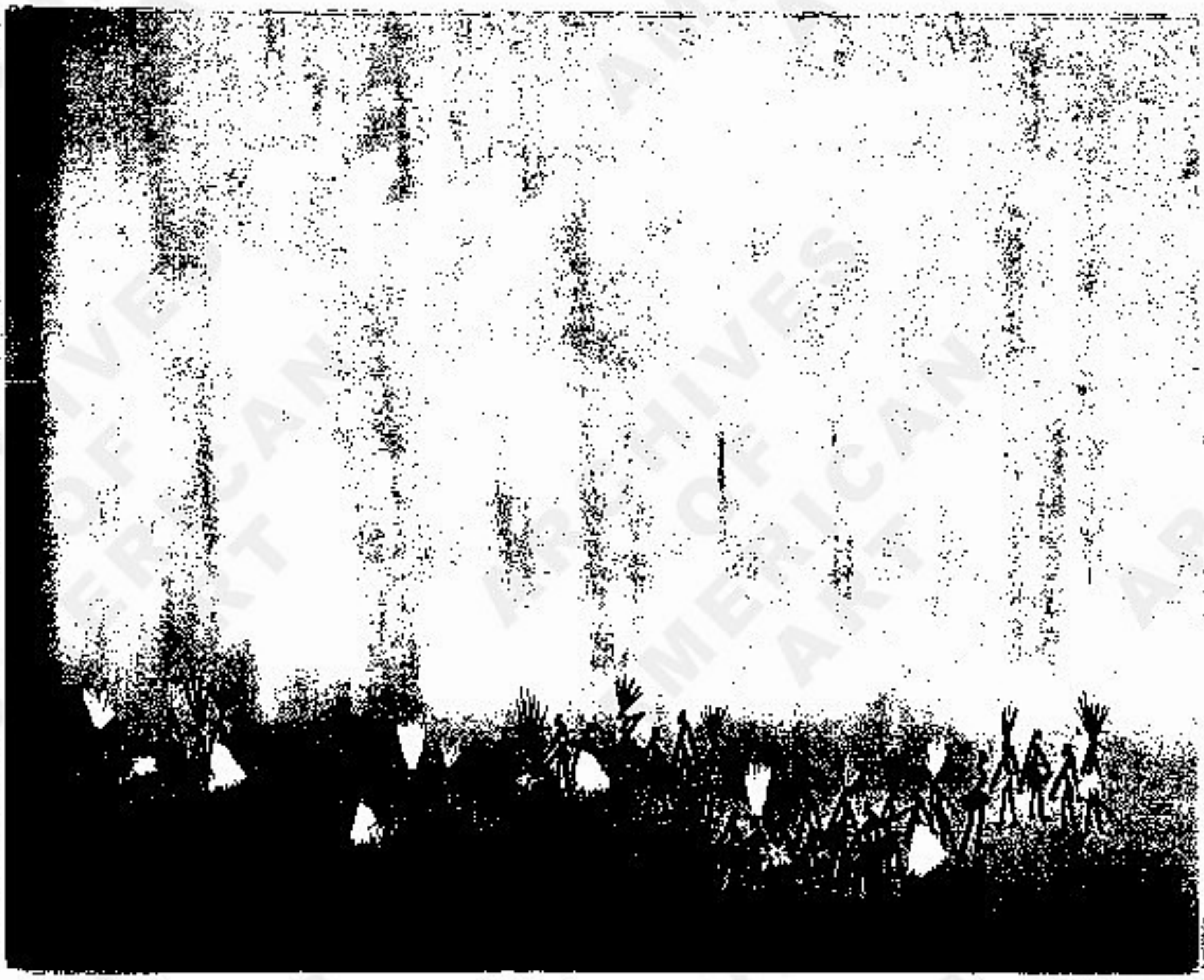
PRINTED IN U.S.A.

[illegible]

We wrote from the
Paul Tillich - they
are coming up to see

us in August. This
summer. G. L.

I thought the Marin was
lovely, and Benjie was sad to
miss it. Come to see us on
the Cape this summer —
Best wishes
Gertrude L



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January 29, 1962

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bob:

It was so good to hear from you and I was delighted with all the kind things you said. As a matter of fact I have been boasting about one of the most beautiful Christmas Eve parties I have experienced thanks to Marjorie and you, and of course it is nice to know that your nice guests responded.

Your Cabot nephew was here on Saturday, a mad, mad day at the gallery with continuous streams of visitors and buyers. I could spend very little time with Louis but I did tell him to write and bawl the hell out of you for neglecting yourself as you do. Why don't you punish the foundations by taking it easy? There is no object in driving oneself to that degree and you must give yourself a chance to get thoroughly rested. Don't you think it would be a good idea to come to New York and try some of the therapy at the rehabilitation center where the most incredible equipment for discs and other gimmicks we drag around for what seems to be no good reason is available for quick cures. Between us we can work out some new ideas (when I join you there) for an advanced twist. The ribs are mending slowly but I don't get much time to think about them with all the activity at the gallery.

EOH:ga

Isn't it wonderful how well Betty's show has been received? It is really a howling success from every point of view. What pleases me most is that practically everyone who sees the exhibition feels impelled to tell either John or me how much they enjoy the exhibition, always expressed with a glow in their eyes and with bated breath. There have been only a few adverse criticisms mostly about the rather formalized use of the gold leaf which tends to make a few of the pictures take on a decorative quality. I did not want to say anything to her about it, but I hope she does not overdo the gold and the squares as her work has really developed superbly and I think she is one of the most creative artists in the younger generation. To date there have been about eighteen sales, the majority from the exhibi-

(more) over

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1935 775

775. ~~Untitled~~ Morning" Watercolor Dove 400

7500 "Graphite and Blue" Oil, 1938 Dove 5000
35x25

Your attention will be
appreciated.

Sincerely yours
Mildred Leerush

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MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS

MFA

Office of the Director

January 17, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It is my pleasure to tell you that the Museum has decided to buy the Dove gouache and I write to ask if you would kindly send your bill so that payment can be made without delay. I cannot help but say that I hope it is your practice to give us the usual advantage of a Museum discount.

I still have hopes for the collage and will let you know as soon as I have definite word.

With best regards,

Sincerely,

Perry Rathbone

Perry T. Rathbone
Director

PTR/vf

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January 29, 1962

Mr. Norman Geesle, Director
Art Department
University of Nebraska
Lincoln, Nebraska

Dear Norman:

So that you may have complete information for your catalogue, etc. I am enclosing our consignment invoice for the paintings and sculptures you selected during your recent visit.

I saw Felix Landau and he advised me that he had made arrangements with you directly in connection with the Zajac. So now you have all your selections and I expect to find you floating in after May 18th adorned with a beautiful halo. Incidentally if you can't locate any information on the title of the Drunlevitch I shall inquire next door.

It was good seeing you and I look forward to a repeat visit in the near future. My very best regards.

Sincerely yours,

EHH:gs
enclosures

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January 26, 1962

Mr. Eric Sonner
4959 Wycliffe Road
Vancouver 8, B. C., Canada

Dear Mr. Sonner:

Thank you for your letter. The catalogue you requested is enclosed. I have added the sizes of the paintings together with the prices. However as you will note the majority of the paintings have already been sold, but we expect some additional work from Tseng Yu-Ho in the near future. If you are interested after seeing the catalogue I shall be glad to send you some photographs.

It occurred to me that you might be interested in an explanation of the technique employed. A photostat is enclosed.

Sincerely yours,

ECH:gs
enclosures